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MAY 15, 1948
25 cents

BARRE HILL. Baritone

ARTISTS AND THEIR AFFAIRS

THE "MET" IN DALLAS.
Part of the transcontinental-touring company board the train for another lap of the journey. Edward Johnson is in the foreground, third from left, lower row, facing Jan Peerce, tenor. With them was Marks Levine, vice-president of National Concert and Artists Corporation and Director of the Concert Division (upper right corner).

ROSALIND NADELL,
mezzo-soprano, soloist with the Chicago String Ensemble on their two weeks' midwestern tour. (Photo by Yvonne LeRoux.)

GEORGES ENESCO,
Roumanian composer-conductor and violinist, sailed on April 19 for a tour of Europe. On his return he joins the faculty of the Mannes Music School for the first teaching he has done in this country. His course in interpretation for advanced instrumentalists will be patterned after his master classes held in Paris. The "pooch" accompanying the Enescos is the devoted follower of Mme. Enesco, the former Princess Cantacuzene. (Photo, Ben Greenhaus.)

←
MADAME BUTTERFLY CAST OF THE MIAMI OPERA GUILD
production, under the direction of Dr. Arturo di Filippi, with the Walter E. Olsens of Chicago, life members of the Guild, its staunchest supporters, who also serve on the executive and advisory boards. L. to r., standing, Val Patacchi, as Sharpless; Mr. Olsen; Regina Resnik in the title role; Jon Crain, as Pinkerton; Mrs. Olsen; front, kneeling, Lydia Edwards and Henry Cordy, other members of the cast. Paul Breisach conducted. Plans for next year include performances of Aida and Martha.

DUO-PIANISTS RECEIVE DOCTORATES.
The Portland (Ore.) School of Music conferred honorary degrees of Mus. D. on Genia Nemenoff and Pierre Luboshutz (center). At left is W. C. McCulloch, president of the school; right, Ariel Rubstein, its director. Luboshutz and Nemenoff are currently on the last lap of a transcontinental tour of 70 recitals and orchestral appearances.

(Below)
SCENE FROM VITTORIO GIANNINI'S BEAUTY AND THE BEAST,
produced by the Manhattan School of Music under the direction of Friedrich Schorr, head of the vocal department, and Ralph Herbert, stage director. Performers included, center, Florence Sombrotto as Beauty; Hyman Fried, the Beast (after his transformation into the Prince); left, Maurice Sterne, the Gardener; Morton Shanok, the Father; right, Beatrice Bush-Kane and Yolande Cacciatore, the Sisters.

(Below) **TAMARA BERING,**
contralto from the Kittain-Chaliapin studios, has been engaged as a member of the Opera Tonight cast for the premiere of the opera Mary Magdalen by Kenneth Hieber. She appeared in the Carnegie Pops Concert on May 7 and will sing at Times Hall with the artist pupil group on May 18. (Photo by Boris Bakchy.)

FRANCES MAGNES,
violinist, encounters William Masselos, pianist, in Corpus Christi, Tex., during her spring tour of 20 appearances. They are shown inspecting a fishing vessel.

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DOROTHY BERSIN, Personal Representative

ANITA LEVINSON, Advertising Production

CHICAGO HEADQUARTERS:
René Devries (in charge), and Dosha Dowdy, 220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 7-6110

SAN FRANCISCO BAY AREA:
Mrs. Francis H. Redewill, 1675 Euclid Avenue, Berkeley 9, Calif. Phone, TH. 3-10760

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.
Business Representative
Harriette Wolffers, 228 Commonwealth Ave., Boston 16, Mass. Phone, CO. 6-6905

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Avenida Atlantica 1054, Copacabana; Oscar Arany, Business Representative, Caixa Postal 3122
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SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva.

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Rachmaninoff Fund Awards: Second Thoughts

The awarding of the Rachmaninoff Fund prize, after two years of preliminary tests, was attended by an almost feverish pitch of rivalry. The enormous stakes—a concert tour under joint auspices of Columbia Artists Management and NCAC, including appearances with a number of major symphony orchestras, and an RCA Victor recording contract with advance royalties of $1,000—were such as are seldom offered. Judging by many persons' conception of musical "success", as the capacity to earn vast sums, this probably was to be considered a climax in concert opportunity during recent decades.

Though the Rachmaninoff Fund plans very generous awards in future also to conductors and composers, aims that are laudable, one wonders if some of the conditions are ideal. Should not there be some provision for first, second and third prizes on a more gradually equalized scale, when there are two or three talents of almost equal value? Is this the best way to ascertain the true scope of talents, to give adequate hearing to *all* the rich musical crop of this great country?

• • •

The performers had to prepare a large repertory ranging through the history of composition, but they had limited chances of showing what they could do—about an hour before the regional jury. Only if considered outstanding were they invited for a second preliminary hearing. (It was, for example, rather remarkable that no contestant deemed worthy of further hearing was unearthed in either the Chicago preliminary or that in Texas, which also took in the West Coast.)

The New York finals included a hearing in solo numbers on April 28 by each of the five finalists in Town Hall, at which the judges—at least partially—decided on the merits of the contestants. The makeup of the national jury was, naturally, a factor in the judging. The members included Vladimir Horowitz, president of the Fund; Mrs. Sergei Rachmaninoff, Nadia Reisenberg, Gitta Gradova, Reginald Stewart, Erich Leinsdorf, Abram Chasins, Rudolf Firkusny, and J. M. Sanroma. They were entrusted with the weighty task—at least so the prospectus of the Fund announced—of choosing the very best young pianist "in the Western Hemisphere"!

Whether the decision to award a prize this year was prompted by a feeling that some decision must be made—since two years had been consumed in preliminaries—is known only to the jury. At any rate, it was within their power to withhold the prize, if no worthy contestant was found.

• • •

In the public concert at Carnegie Hall on April 29 the five contestants appeared with the NBC Symphony Orchestra under Fritz Reiner's direction. The works chosen to display their talents were (save for one) all virtuosic vehicles. While the occasion was no doubt an exciting challenge to the players, one had the feeling that none was at his best. The tension affecting almost all came through in their sometimes spasmodic treatment of rhythm, headlong pace, and in cases even syncopation of notes. The impressions given by their various achievements were as follows:

Ruth Geiger, Philadelphia National finalist of 1946, playing Rachmaninoff's Rhapsody on a Theme of Paganini, showed a virtuosic approach, her playing brilliant and crisp in bravura, expressive in legato playing, though there were some blurred effects.

Grace Harrington, Philadelphia Regional winner of 1947, entrusted with the taxing first movement of Brahms' monumental B flat major Concerto, revealed a clear and limpid tone, and sensitive, thoroughly musical playing, if her conception was understandably a somewhat feminine one. She justifiably won Honorable Mention.

Gary Graffman, the third Philadelphia Regional entry (he had been chosen in 1946), gave the first and third movements of the Rachmaninoff Concerto No. 2. Despite some tenseness, he played with a professional maturity, flexibility of rhythm, a firm, resonant tone, and a finely graded scale of dynamics. It was only in the loudest *tuttis* that he was less fortunate in surmounting the orchestral surge. Mr. Graffman won a Special Award of a Carnegie Hall recital, richly deserved.

Seymour Lipkin, the Cleveland Regional finalist of 1947, played the first movement of Tchaikovsky's Concerto in B flat minor. The latter's performance was extremely poised, controlled, showing a broad, vigorous treatment of the work, and a meaty tone. If there was little variety of shading in his playing, he conquered all the problems and had plenty of power to spare in climaxes.

The final performer was Jeanne Therrien, Boston Regional winner of 1947, also of the Levintritt award several years ago, who gave the first and third movements of Rachmaninoff's Concerto No. 1. She proved a pianist of much temperament, who played with sensuous richness of tone, sometimes a little muffled but warm and caressing. Some flaws may be attributed to the mounting excitement of the concert's finale, in which the orchestra also was more sweeping than precise.

After a wait of almost a half hour, Horowitz appeared to make the announcements, which found Mr. Lipkin winner of the national prize and all its emoluments. The decision, he said, had been unanimous among the judges. James W. Murray, vice-president of RCA Victor, handed the $1,000 check in advance recording royalties to the winner.

The idea persists that this sort of "show"—though providing the answer to many a young artist's dream—is not a substitute for a system in which all talents would have an equal chance for maturing under ideal conditions and launching, with plenty of time for proving one's worth, under circumstances of wholly uncommercial sort.

ON THE COVER

Barre Hill, Michigan-born baritone, was for four seasons a leading singer with the Chicago Civic Opera, and was heard with the Montreal Civic, Philadelphia, American, Cincinnati and other opera companies; he appeared opposite Mary Garden many times, notably as Pelléas. In concert he has sung widely in the United States, France and Britain, and as soloist with the Chicago, Detroit, Minneapolis, Cleveland, Philadelphia, Dallas, Rochester and other symphony orchestras. In light opera he appeared with the St. Louis Municipal, Central City (Col.) Operas and the Chicago Civic Light Opera. Many major programs have presented him over NBC and CBS and the BBC in London and National Radio, Paris. During the war he served as entertainment director for the Allied Forces in Paris and the Seine section.

Mr. Hill studied at Hillsdale College and the University of Michigan, and took graduate work for more than 10 years with prominent teachers in the United States and Europe. Former chairman of the voice department at the University of Oklahoma, he has returned to the faculty of the American Conservatory of Music, Chicago, and will continue as chairman of the voice and opera departments at the National Music Camp at Interlochen. (Photo by James Hargis Connelly.)

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Sixty-Ninth Year
May 15, 1948

THE MUSICAL PARADE: TOPICS OF 1948

(Themes supplied by the staff and contributors, freely transcribed by Russell Kerr)

The "Met" tour has been extremely festive, socially, artistically and financially. The opening in Atlanta was somewhat hectic, owing to late arrival of the special trains, which encountered a landslide along the line as well as slowing because of the coal emergency. Assigned to rush the singers to the Fox Theatre was H. V. Pursley, "grand admiral" of a fleet of 80 taxis and three buses waiting outside the railway terminal. The 4:15 train finally arrived at 7:40, and the taxi men deployed on the arriving singers. The latter, however, protested in precious soprano, bass and tenor voices that they wanted to go elsewhere—mostly to their hotels.

By the time the 6:45 train got in about 8:30, the orchestral musicians had reached the point where they didn't much care about being whizzed to the theatre, and—piled into the three buses—they were rushed there with screaming motorcycle escort, ignoring red lights. . . .

The properties, wigs and costumes, came late and some of the principals were wearing street New Looks, while a few had brought their stage garb along. Don Jose sported tuxedo pants and a business suit coat, but Kurt Baum managed to borrow parts of a Spanish corporal's costume for the second act. Licia Albanese wore a black street dress and a red scarf. The trunks arrived in installments between 8:30 and ten, and the wardrobe department improvised heroically. . . . The performance got under way an hour and 45 minutes late, but the newspapers and radio had warned at least of a nine o'clock overture, and the 4,500 Atlantans who had gathered liked it all and found the gala attire of the audience quite as much of a show. . . .

The 14 performances in Los Angeles were a real sensation, with everybody doing his or her best and the large capacity of the Shrine Auditorium, more than 6,000, allowing for record box-office intake—$307,000. . . . The visit to Denver was also gala, and Arthur Oberfelder, the local manager, announced another series next year on May 9 and 10. . . .

• • •

TONAL TATTLING.—Home, Sweet Home's 125th birthday on May 8—the ditty made its bow at Covent Garden in a mediocre ballad opera, Clari the Maid of Milan—recalled the fact that the MS. copy, written in John Howard Payne's beautiful hand, reposes in the library of Union College, Schenectady, N. Y. . . .

At recent obsequies of C. C. Cappel, the manager, in Baltimore, music was played by a string quartet of members of the Baltimore Symphony, Ilya Schkolnik, Walter J. de Lillo, Cecil Figelski and Bart Wirtz, and an address was made by Hans Froehlicher, Jr., headmaster of Park School in that city. . . . To Helen Chase, voice teacher and coach of New York, who is recovering from a rather serious appendectomy at Polyclinic Hospital, best wishes for a speedy recuperation. . . .

Students from all over Alabama who attended the annual High School Music Festival on the University of Alabama campus, April 6 to 9, heard a real Stradivarius violin used by Prof. Ottakar Cadek, head of the string department of that school: the instrument has been played by him for 29 years, first on loan from the late John W. Frothingham, art patron of New York, who on his death in 1935 bequeathed it to Mr. Cadek "in recognition of his work in music education and concerts in the South." . . .

• • •

Novel band concert was given on May 5 at Union Settlement, New York, by 35 men and women between 65 and 95, at which Eugene List was the (youthful) piano soloist. The players meet each Wednesday afternoon at the settlement house in East Harlem, where they have formed an Old Folks' Club. . . . Mieczyslaw Horszowski, Polish pianist, recently became an American citizen. . . . Late Edward M. Young, former music teacher at Morristown, N. J., High School, left 20 shares of AT and T stock to found yearly prize of $180 to students "able to sing at sight with reasonable proficiency excerpts from the choral works of well-known masters and . . . not addicted to smoking. . . ."

Recent arrival in this country was Lev Aronson, 37, from a camp for DP's in the American-British zone of Berlin. A former pupil of Gregor Piatigorsky and in 1940 the first cellist of the Libau Philharmonic, he had spent five weary years in concentration camps, and was met by the noted cellist, who came from Philadelphia when he received a phone call from the United Service for New Americans. . . .

After Erica Morini's recent appearance with the Columbus Philharmonic, visitors backstage included a girl who had been blind all her life but regained her sight recently after an operation. She told the violinist, "I've heard you many times before, but this is the first time I've been able to watch you play. . . ."

• • •

HEARD AND NOTED.—Lehigh University held a Spring Music Festival in Grace Hall on the campus, April 16-17, in which the combined musical clubs of that school appeared in a program, the finale of which portrayed the writing of The Star-Spangled Banner at Fort McHenry. . . . Stanley Bate, the English composer, is proficient as a painter and recently gave his first one-man show at the American-British Art Center in New York; he has been commissioned to write a violin concerto for Yehudi Menuhin. . . . While on the subject of versatility, André Kostelanetz, before leaving for Europe recently, spoke to 200 veterans at Bronx Veterans' Hospital, with recordings, on ways to arrange a composition. . . .

The Music Publishers' Ass'n of the U. S. has joined the American Music Conference as a sponsoring member, and Nelson M. Jansky, president of the former group, is a new member of the trustees of AMC. . . . A son, Bert Jr., was born recently to Mr. and Mrs. Bert Nevins; father is head of public relations firm and mother is the former Marion Cahn, who handled publicity for Paul Whiteman and others. Congratulations! . . . A group is sponsoring plans for an outdoor music festival in honor of Dr. Harry T. Burleigh, noted Negro musician and baritone, Sunday, Aug. 15, in one of the stadia of N. Y. . . .

Vladimir Dukelsky (alias Vernon Duke), who recently returned to N. Y. after a year in Paris, arranged series of Franco-American exchange concerts—the first in Paris, June 7, under auspices of the National Radio, at which will be heard works of Ives, Moore, Riegger, Diamond, Gould and Piston. He is writing a new musical show with Ogden Nash as lyricist. . . .

• • •

Rudolph Ganz, who recently resigned his post as conductor of the Grand Rapids Symphony, had an ovation at his final concert, when he led the Mendelssohn Fingal's Cave Overture and the Tchaikovsky Fifth Symphony, and played the Beethoven "Emperor" Concerto with John M. Lewis, associate conductor, wielding the baton. The players gave him a beautiful briefcase and an enthusiastic fanfare. The concert program contained a tribute from the directors of the orchestra, which said: "The orchestra is grateful to him for the opportunity to play under his baton and for the prestige which this association has reflected upon it."

One of those type gremlins got into an account carried in the May 1 issue of this publication which announced that "the next auditions for pianists for the Young Artists Series of the Hour of Music will be held in Henry Hadley's New York studio, May 27 at 2:30," when it should have read "Harold Henry's studio." Apologies are herewith tendered to the latter artist. . . .

• • •

Record companies are waxing "pop" discs with background of crooning chorus instead of orchs., according to UP dispatch from Hollywood, because of the Petrillo ban. Latter is reported trying to forbid arrangers to write for this "contraband" combination, though the swooning gals in background have long featured records by Sinatra. . . . Samuel Mayes, solo cellist, has quit the Philadelphia Orchestra for the Boston Symphony, from which, it is said, Jean Bedetti will retire. . . .

William Kapell, the pianist, will be married to Anna Lou Melson of Portland, Ore., in June. . . . Returning from a baton trip to Germany and Scandinavia, Hans Kindler on May 5 wed Persis Myers Hill, daughter of Mr. and Mrs. George Hewitt Myers of Washington, D. C. They leave on June 11 for South America. Best wishes. . . .

At the annual music festival, Spartanburg, S. C., Symphony, under Pedro Sanjuan, with a baritone soloist and women's chorus, gave the premiere of Half Moon Mountain, a ballad by Edwin Gerschefski, dean of the school of music at Converse College, telling of the life of Gilbert Pitt, mountaineer of the Ramapos. . . . N. J. Federation of Music Clubs held ninth biennial convention at Essex House, Newark, April 30 to May 2. . . . Ballet Ballads, a ballet-opera with score by Jerome Maross and libretto by John Latouche, was premiered by the Experimental Theatre in New York, May 9, under Hugh Ross' baton. . . . Sensation created by the first Tosca of Suzy Morris, gifted young dramatic soprano at the N. Y. City Center, April 29. She is the sister-in-law of Newbold Morris, of the New York City administration. . . .

Revolt in Colombia found Reginald Stewart at Cartagena to conduct in the fourth annual Pro Arte Society festival, but it was terminated and he reached Barranquilla, from where he planed back to Miami. . . . Another marooned there was Jan Tomasow, concertmaster of National Symphony (consul wired he was safe). . . .

Other Capital Highlights retailed to us by J. G. D., our Washington correspondent: Same orchestra's manager, J. E. Mutch, has cancelled Walter Gieseking's booking as soloist next season after protests from veterans' organizations and others. . . . Harriet Cohen, British pianist, was a recent visitor and returned to England, April 29. . . . Fisticuffs marred a Philadelphia Orchestra subscription concert when a husky latecomer, told he must wait till the end of Brahms' First (opening the program), grappled with the head usher. . . . Tauno Hannikainen led National Symphony as guest lately. . . Stravinsky praised the orchestra after rehearsal but observed that his music demanded extra rehearsal time. Players agreed. (He got double the usual.) . . . National Symphony's backers hoped to clear $18,000 from a benefit movie premiere and theater opening, with Mrs. Truman and Margaret on hand, and a distinguished audience paying $50 per seat. . . . The orchestra's Watergate Concerts this summer are in doubt for financial reasons.

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The Doctors' Orchestra of New York in their May 13 concert at Hunter College played a suite, The Hospital, by Herman M. Parris, M.D., which describes the various stages of an appendectomy, including (adagio) a Prayer for Recovery. It was in nine parts—not, we hasten to add, the appendix.

DETROIT RALLIES EDUCATORS

NEW AND RETIRING HEADS.

Left, Charles M. Dennis, newly elected president of the Music Educators National Conference. Right, Luther A. Richman, completing two years' service in that post, who becomes first vice-president.

BIENNIAL PROGRESS SURVEYED

By MARY CRAIG

The more than 2,000 delegates to the biennial meeting of the Music Educators National Conference, held April 16-22 in Detroit, faced a staggering program of forums, round-table discussions, music clinics, workshop demonstrations, section meetings, study groups, lectures, concerts and general music entertainment, plus an impressive array of exhibits. Affiliating groups included the National Catholic Music Educators Association and three MENC auxiliaries, National School Band Association, National Orchestra Association, National Vocal Association; these last being welded into one unit at the convention.

A feature of the sessions was the election of a new official board of the MENC to function during the next biennium. Charles M. Dennis, director of music education in the public schools of San Francisco, was chosen as the new president. He succeeds Luther A. Richman, recently appointed director of the Cincinnati Conservatory of Music, who automatically becomes first vice-president. Others elected to the board are Marguerite V. Hood, director of music in the public schools of Ann Arbor, Mich., second vice-president; Wayne S. Hertz, head of the music education department, Washington State College; and Joseph Skornicka, director of instrumental music in the public schools of Milwaukee, Wis.

Wide Range of Agenda

Appropriately, since the motto of the MENC is "For the Advancement of Music Education," the convention agenda ranged widely through the entire ground from pre-school work to university training. Since the curricula under its survey cover all phases from kindergarten through elementary, junior and senior high schools and colleges to the graduate and teacher, those attending the sessions came from universities, rural school districts, public school systems, conservatories of major grade and pre-school institutes, with many publishers and music editorial workers also present.

Exhibits were equally diverse and comprehensive. Unique, utilitarian and colorful, they filled the niches and spread along the walls of the Oak, Crystal and Colonnade Rooms of the Masonic Temple, attracting swarms of spectators and information seekers.

Programs of folk, classic, contemporary music as presented by orchestras, bands, string ensembles, dance and vocal groups and soloists gave a colorful, over-all picture, a cross-section of what is being accomplished in music education, of the cultural progress in the country at large, of the projects being now sponsored for the immediate future.

Findings on Special Projects relating to the advancement of music education by the pronouncement committee which were discussed included Basic Music Training through Piano Instruction; Films; Records; Radio; Creative Music; Opera; School-Community Music Relations and Activities; String Instruction; State-wide Music Education Programs; Folk Music; Student Membership and Activities.

Musical Programs of Variety

Music programs highlighted the sessions. With apologies to those meritorious groups unavoidably omitted because of space limitations, outstanding events were the Campus Concert, broadcast by Wayne University Band and Choir from Masonic Temple, Scottish Rite Cathedral, with conductors Graham T. Overgard and Harold Tallman; the Drake University Choir Concert in the Statler Ballroom, Rodney Berg, director, La Grande, Oregon; the Detroit Symphony Orchestra, conducted by Dr. Karl Krueger, with the National Catholic High School Chorus, directed by Harry W. Seitz, as guest singers; the Elkhart (Indiana) High School Symphonic Band, led by David Hughes; the Madrigal Singers from Washington-Lee High School of Arlington, Va., Florence T. Booker, conductor.

Interesting variety was provided by contrasting recitals, the Rural Schools Chorus, drawn from county schools and sponsored by Michigan State College, in a fine list of folk tunes and the accomplished Juilliard (N. Y.) String Quartet playing the Bartok Fifth Quartet and the Beethoven Quartet in C major, the latter also heard in numbers for the American String Teachers Forums.

Folk, Opera and Other Events

The George Peabody College for Teachers, Nashville, Tenn., presented their Madrigalians, under Irving W. Wolfe, in delightful traditional songs, assisting the Folk Dance Children's groups from different areas of the United States in the experimental forums on folk and vernacular music.

The opera field in school curriculum was demonstrated at the Masonic Temple by a concert version of Tannhäuser employing a baritone, narrator, mixed chorus, and piano. Planned by Lila Belle Pitts of Teachers College, Columbia University, the production in English offered "painless" teaching methods for great opera scores. Excellent programs of Junior and Senior High School Glee Clubs were also presented.

One of the commentators on convention music stated that "the band is the *glamor* ensemble of high school and conservatory," taking precedence over the vocal groups and being sometimes less rigorous in technical "musts" than the strings.

Some of the noteworthy bands applauded, nevertheless, were the Michigan All State, which with string orchestra and chorus from the public schools outside Detroit took over the concert for "Michigan Night"; and the Barrie (Ontario) Collegiate Band, conductor Allen C. Fisher.

Other unusual programs came under forum headings. The folk music section meeting presenting the Sacred Harp Class from the "Deep South" combined with the Tennessee Madrigalians.

Student Compositions Heard

During the Creative Music Section meeting, student compositions selected from coast to coast were performed by the Detroit Central High School Concert Ensemble. Choral works, a clarinet trio, soli (piano and vocal), and works for percussion instruments, woodwinds and small orchestral ensembles were given first hearing. This was one of the concrete illustrations of the work of the nation's music students. It was also an incentive for further achievement. "Performance is a great spur," said one of the delegates. "It gives both impetus and inspiration to work."

Panel Discussions on School Music

The panel discussions on musicology brought sharp difference of opinion on the relative importance of research and the use of the modern idioms in educational music training. While many academic groups advocate the study of the older and rarer music as a form of training in musicianship, alternate theories stressed the use of contemporary idioms, the language of today, and a certain amount of folk music. It was also stated that scores with larger casts and instrumental ensembles, such as many modern ones, would give opportunities to a greater number of students.

A special panel for consideration of contemporary composition offered findings indicative that the new idioms, while extremely difficult to present, were more readily assimilated by the students than by the teachers, the boys and girls being more flexible and coping more easily with radical works. A plea was made for better writing in the specialized music for school orchestra and chorus—even though the difficult modern idioms were employed.

In connection with school music, an exceptional demonstration was offered by Peter J. Wilhousky, Assistant Director of Music, N. Y. schools, and the student members All-College Choir. Being short of basses, the director picked additional singers from students at large, and proceeded to put his ensemble through remarkable showing of sight-singing and effective delivery of the new and taxing musical forms.

Another splendid demonstration was the choral clinic conducted by Dr. Harry Seitz, president of the National Catholic Music Educators. In actual corrective work before the assembly, Dr. Seitz showed means of instantaneously improving tone quality and unification of tone production in the singing of liturgical music.

Piano and String Work Demonstrated

The impressive array of choruses, bands, orchestras, while illuminating the convention program, did not obscure the high-powered work being planned and exhibited by the teachers of piano and by the American String Teachers Association. Listed were: Piano Instruction Workshops, presided over by Captain Ben Johnson, Lexington, Mo.; Mrs. Albert Richards, Denhigh, Va.; Della Erickson, North Dakota; John Hubert Liverman, Auburn, Ala.; Polly Gibbs, Baton Rouge, La. and a panel, Basic Music Instruction through Piano Classes, with James L. Buckborough, Highland Park, Mich., in charge; String Instruction Workshops led by Duane H. Haskell, Marquette, Mich. (who also presided over the ASTA meeting) and George Barth, Lafayette, La.; David Jushions, Portsmouth, N. H., and Rex Underwood, University of Portland, Ore.

Papers were read covering all phases of pre-school, elementary normal school and college to the musicological, editorial and practical modern equipment of this so-called "machine age" as applicable to education. Illustrative of the immense instructional territory covered were the following:

Dr. David D. Henry of Wayne University, speaking on Music Education in Perspective, segregated the productive and inefficient teachers into the alert and open-minded, the circumscribed researcher, the limited specialist and the text-book drone. Dr. Henry reminded his hearers of music's need for trained listeners as well as performers.

Ernest La Prade, Director of N.B.C. Music Research, spoke on The Function of the Network in Educational Broadcasts. (In this connection, attention should be called to the splendid Audio-Visual programs spotting the convention calendar.) While mentioning the familiar exceptional range of the networks, La Prade enumerated the time disparities, the difficult curricular requirements, and the non-provision for "follow-up" educational procedure.

Dr. Harold C. Hunt, Chicago Superintendent of Schools, chose as his subject The Relationship between Music and the Humanities, saying that "the study of fine arts in higher education is properly an exercise in understanding and not the development of a talent for which other more specialized schools may be better equipped"—an argument for inclusion of music appreciation in humanities bringing in the question, "What is real music education?"

Hanson Hits Recording Ban

Composer and head of the Eastman School of Music, Rochester, New York, Dr. Howard Hanson urged the bettering of the average music broadcast. He also expressed an opinion that the edict forbidding recordings had caused damage to the cause of music, for the American composer, "who must see his music gather dust while that of his foreign colleague is recorded and imported"; for the layman, who loses the most powerful means for the development of musical understanding; for the music educator who is deprived of "his most potent weapon against musical illiteracy."

Other panel leaders and guest speakers were: R. S. Hadsell, Commission on Motion Pictures, American Council on Education, Yale University; Music Education Research Chairman, William R. Sur, Michigan State College; Elizabeth Staton Field, State Department of Public Instruction, Dover, Del.; Statewide

(*Continued on following page*)

MOTOR CAPITAL IS HOST TO VISITING THRONG OF SCHOOL AUTHORITIES

SCHOOL MUSIC TRENDS DEBATED IN DETROIT EDUCATORS' MEETING

(Continued from preceding page)

Education Section meetings, Samuel T. Burns, Oberlin, Ohio; Karl O. Kursteiner, Florida State College for Women, conducting Musicology Forum with speakers Charles Seeger of the Pan-American Union; Vincent Jones, New York University; Gilbert Chase, RCA Victor, Camden, N. J.; and faculty representatives from Stanford University, Palo Alto, Calif.; Northwestern, Universities of Michigan, Washington (Seattle), public-school instructors and guests, Adolpho Salazar and Luis Sandi of Mexico.

International Relations Forum

The International Relations Forum, which was closely allied with the work of the musicologists, was directed by Lloyd V. Funchess, Louisiana State Supervisor of Music. Participating in the discussions were delegates from North, Central and South American nations and several European countries. The Latin American attendance and contribution to factual findings were particularly large. The all-inclusive question was: "How can music serve to create effectual relationships as a means towards better understanding between peoples of separated customs and climes?" Among the speakers, Mlle. Berthe Bert, professor of the Paris École Normale de Musique, spoke earnestly of interchangeable gifts between countries, specifying the inspirational modern approach of America to educational problems and pointing out the traditional glories of ancient and contemporary French artistry.

Delegates from Peru, Puerto Rico, Venezuela, Equador, Chile, Argentina, Bolivia, Brazil, Uruguay and Poland emphasized the welcome opportunity of observing the work of the American school systems.

The older culture of many countries was evaluated as against the alleged lack of adequate progress today. Suggestions were made for exchange of representative instructors; a project praised by the Latin Americans was the co-operative work of the publishers, who have made suitable school material available in Spanish *and* English, thus furthering closer cultural ties.

Electoral committee conferences and social diversions filled intervals between sessions of work and music. Greek letter societies, past-presidents, regional groups, student groups, film leader meetings and innumerable lobby sings, banquets, teas, receptions were on the crowded calendar.

Catholic Music Educators Meet

Under its president, Harry W. Seitz, the National Catholic Music Educators Association, on April 16-18 carried on its programmed general sessions and clinics, joining the MENC for their continued schedule. High points were the singing of the "Sisters Choir," conducted by Rev. Robert Stahl, New Orleans, La.; the Marygrove College Chorus, William Koerper, director; the Franciscan Cleric-Students of Duns Scotus College, under Rev. Venantius Zink; St. Anthony High School Carolyn Choral, conductor, Sister Maureen, S.S.N.D.; and St. Mary's College Glee Club from Notre Dame, conductor, Loretta Martin. Soloists completed the concert lists.

Panels discussed Gregorian Chant usage in various grades of Parochial Schools; Piano problems; improved music curriculum in Catholic schools; elementary music curriculum in Christian Social Living; and other correlated music subjects. The sessions were concluded with the National High School Chorus Concert of mixed sacred and secular song.

OFFICIALS AND EMPLOYEES OF CARL FISCHER, INC., get together for the opening of the new retail store on 57th Street opposite Carnegie Hall (shown at right). Seated in the second row from left to right are: Eric von der Goltz, vice-president; Gustave Reese, director of publications; Mrs. Frank Hayden Connor, secretary of the firm; Max Rittershausen, manager of the 57th Street store; Frank Hayden Connor, president; Clifford L. Carter, vice-president and sales manager; Louis Tomaselli, head of the store's music department; and Nicholas Frezzo, first employee in the 57th Street store music department. (Photo by Edward Ozern.)

Carl Fischer, Inc., Opens New 57th Street Building

Carl Fischer's new music store at 165 West 57th Street, across from Carnegie Hall, was opened on May 3. The 75-year-old firm for the past ten years had its uptown store at 119 West 57th Street.

The newly remodeled five-story building, in which the new store is located, was purchased by Carl Fischer, Inc., in 1946. Alterations have been possible only recently, due to general building complexities, and at this time only the first and third floors will be opened. The former will carry music from all publishers, records of all types, books on music and musical novelties. The latter will be devoted to pianos, radios, phonographs and television.

Formal opening of the entire building, according to an announcement by Frank Hayden Connor, who succeeded the late Walter S. Fischer as president of Carl Fischer, Inc., will take place in the early fall, upon the completion of the Concert Hall and Music Conference Rooms. "We are endeavoring to achieve the maximum possible efficiency and convenience for our customers and composers in an atmosphere in which it is pleasant to do business," he said.

Architectural changes designed by Van F. Pruitt combine a modern technique while maintaining the classical design of the original building. The main floor is treated in soft greens and beige. Special thought has been given to the "Selection" and "Octavo" Departments, Mr. Connor pointed out, also to the Children's Corner. Comfortable booths for listening to records and trying out new piano compositions are a feature.

Carl Fischer, Inc., maintains headquarters for its music publications, both wholesale and retail, and for its jobbing office, in its main twelve-story building at 56 Cooper Square, erected in 1923 on the 50th Anniversary of the firm's founding. Other branch retail stores are located in Boston and Chicago, with additional offices in Los Angeles and Dallas.

Walter Piston Wins Pulitzer Prize

Walter Piston has been awarded the 1948 Pulitzer Prize for Music, for his Third Symphony, recently given its premiere by the Boston Symphony Orchestra. The award carries with it a money prize of $500.

Piston, born in Rockland, Me., in 1894, has been a member of the music faculty at Harvard University for some years, and recently was named first holder of the Naumburg Professorship of Music there.

Menotti Operas Heard in London

Gian-Carlo Menotti's operas The Medium and The Telephone, presented by the New York company, opened at the Aldwych Theatre in London on April 29. Marie Powers, who sang the title role in The Medium, as well as the composer were heard in brief opening night speeches at the close. The critical reception was generally favorable, though not with the sensational popular success of two other recent New York musical shows. The London run was sponsored by Emile Littler.

Petrillo Sets Television Salaries In Pact with Four Networks

Agreement reached between James C. Petrillo, president of the American Federation of Musicians, and the four major television networks, for six months beginning May 1, has set rates somewhat lower than those received by radio musicians. On local television shows the rate is two-thirds, and on network video three-quarters of the standard radio in the same divisions. If a program goes out on both television and standard radio, musicians receive an additional $7.50 for commercial programs and an added $3.75 for a sustaining one. On remote pickups, special agreements must be reached if music is an essential and not incidental part of the program. Films of musical programs may be made for a network's files or for use only once by affiliated stations, the network television rate applying in the latter case. For donning costume or makeup an added $3 will be received if an hour's time is needed.

Cowell, Harrison and Persichetti Win $1,000 Awards

Three musicians are among the recipients of the annual $1,000 Arts and Letters Grants awarded jointly by the American Academy of Arts and Letters and the National Institute of Arts and Letters to fifteen non-members. They are Henry Cowell, born in California in 1897; Lou Harrison, born 1917 in Portland, Ore., and Vincent Persichetti, born in Philadelphia in 1915. All are composers.

Antal Dorati Named for World's Fair of Music

Antal Dorati, conductor of the Dallas Symphony Orchestra, has been appointed musical director for the World's Fair of Music, an exhibition to be held at Grand Central Palace, New York City, from July 19 to 25. He announced that he would conduct the orchestra at the opening of the fair. Four symphonic programs will be given during the week, one devoted to music of North and South America, the other three representing old and new works from all parts of the world. Each program will be given twice, in the afternoon and evening of the same day. George Wiener, president of the World-Wide Music Exposition, Inc., sponsors of the project, expressed a hope that the exhibition would "serve as a meeting place for the general public, the manufacturer, performers, composers, critics and educators, as well as patrons of the arts" and "depict the world of music as it is presented through radio, television, phonograph recordings and instruments, symphony and jazz concerts, and dance festivals."

Echaniz to Conduct Grand Rapids Symphony

Jose Echaniz has been appointed conductor of the Grand Rapids, Mich., Symphony Orchestra, following the resignation of Rudolph Ganz. Mr. Echaniz was born in Havana in 1905 and studied piano with Ignacio Telleria and Alberto Falcon in that city. He made his New York debut at Town Hall in 1922 and has been soloist with many of the major orchestras of the country, also touring Europe. He has conducted concerts in Havana and other cities.

Fred E. Ahlert Heads ASCAP

At the annual meeting of the directors, the American Society of Composers, Authors and Publishers on April 29 elected Fred E. Ahlert, popular song composer, as president. He succeeds Deems Taylor, who had served since 1941 and was not a candidate for re-election.

National Music League Adds Four Artists

The National Music League has selected four artists to join their roster from 12 semi-finalists auditioning before 18 judges, including Helen Jepson, Nadia Reisenberg, Leon Rothier, Ray Lev. They are Lillian Kallir, 16-year-old pianist; Howard Jarratt, tenor; Frank Edwinn, bass, who made his debut at Town Hall on May 12; and Sidney Harth, violinist, a 1948 winner of the Walter W. Naumburg prize whose engagements include one on the Telephone Hour on Nov. 29.

Isidor Achron Passes

As the Musical Courier went to press, news was received of the death of Isidor Achron, 55, pianist and composer, in New York on May 12. An obituary notice will appear in the next issue.

BOSTON "Pops" Open as Symphony Closes

By JULES WOLFFERS

BOSTON. — Arthur Fiedler opened the 63rd season of the Boston Pops Orchestra at Symphony Hall on May 4 to a capacity audience. The programs will continue for nine weeks with the traditional mingling of works from the standard repertoire, light music, and novelties both new and old.

Previously Serge Koussevitzky had brought the 67th season of Boston Symphony concerts to a close when he conducted memorable performances for the 23rd and 24th pair of Friday-Saturday concerts, and Beethoven's Missa Solemnis for a special Pension Fund program.

The 23rd concert listed Pick-Mangiagalli's arrangement for string orchestra of two Bach preludes; a revival of the Haydn Symphony in B flat major, No. 98, played by the orchestra only once before in 1905; and the Strauss Don Quixote, with Gregor Piatigorsky the cello soloist, and Joseph de Pasquale assisting viola. The string arrangements came through splendidly as played by the superb string section, and the charm of Haydn's pleasant symphony was beautifully demonstrated. Dr. Koussevitzky's work in the Strauss can best be described as a stupendous achievement. Piatigorsky's solo commentary was played with exquisite sensibility. Mr. de Pasquale gave further evidence of his right to the principal's chair with the excellence of his work.

For Pension Fund

For the Pension Fund offering, the orchestra was assisted by the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor). Soloists were Ellen Faull, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and George London, bass.

It was reserved for the final program to show the patrons an orchestra brought to the limits of musical and tonal splendor. In the Handel Concerto Grosso, Op. 6, No. 12, through the Prokofieff Romeo and Juliet second suite, and with the Brahms First, a level of the highest possible degree was reached and maintained. The tremendous ovation at the close brought Dr. Koussevitzky back repeatedly. Uppermost in every listener's mind was the thought that but one more season of the Symphony under Koussevitzky remains.

It has been announced that Thor Johnson of Cincinnati, will be guest leader here for four concerts next Jan. 17 to 23.

Summary of Season

During the season, 73 works were played for the Friday-Saturday concerts. Beethoven, Brahms and Mozart led with five performances each. Tchaikovsky was listed four times with Debussy, Prokofieff, Schumann and Stravinsky close behind with three works. Bach, Berlioz, Haydn, Hindemith, Honegger, Rachmaninoff, Ravel, William Schuman, Sibelius and Strauss were programmed twice.

There were first performances of works by Barber, Cowell, Diamond, Guarnieri, Malipiero, Nabokov, Piston, Shapero and Villa-Lobos. Walter Piston's "first" was the Symphony No. 3, which earned for him the Pulitzer Prize for 1947. Another notable first was Malipiero's Symphony No. 4. Most compelling among works heard for the first time at these concerts was Hindemith's Symphonia Serena. Other scores under this heading were by Honegger, Ives, Khatchatourian, Rameau and Schoenberg.

Dr. Koussevitzky conducted just over half of the programs, with Charles Muench and Leonard Bernstein conducting three weeks each. Eleazar de Carvalho of Brazil was conductor for two weeks and the orchestra's associate conductor, Richard Burgin, was in charge for three. Among the soloists playing with the orchestra for the first time were Eunice Alberts, Marina Koshetz, Joseph de Pasquale, Ginette Neveu, Nadia Reisenberg, Eleanor Steber and Isaac Stern. John N. Burk's historical and descriptive notes were, as in former years, a valuable and interesting adjunct to the music.

Civic Gives Premiere

The Civic Symphony Orchestra, Paul Cherkassky, conductor, brought its 22nd season to a close with a Jordan Hall program listing the first performance of Roslyn Brogue's Suite for Orchestra; The Swan of Tuonela, by Sibelius; a revival of Arthur Foote's Francesca da Rimini; and the "Reformation" Symphony by Mendelssohn.

The orchestra's playing ran the gamut through the evening, starting rather poorly and ending splendidly. It is unfortunate, therefore, that Miss Brogue's Suite coming at the beginning, made more than a tentative judgment difficult. Her work appeared to be clear-textured and well-organized. The second half found conductor and orchestra in the usual good and competent Civic style.

Burco and Honegger's David

At Symphony Hall, the 8-year-old conductor Ferrucio Burco delighted an overflow audience with his remarkable manifestations. Without indulging in any discussion of the advisability of this type of display, one may say that Ferrucio is tremendously gifted musically. What will be done with his gifts, the future will disclose.

Honegger's infrequently performed King David was the principal work in a program presented by the New England Preparatory School Music Festival Chorus, and the New England Conservatory Orchestra, Malcolm Holmes conducting, in the same hall. The realization of a score of such huge proportions and musical worth is an heroic task and a rewarding one when, as on this occasion, it is well done. The Conservatory is giving indication of a fine awareness of its responsibilities in presenting such works. The capacity audience gave good evidence of its appreciation.

Luening Opera Is Heard at Columbia

Otto Luening's opera Evangeline was premiered on May 5 at Columbia University's Brander Matthews Theatre.

One of the American folk classics is this plaintive tale of two betrothed young folk of old Acadia who were sundered when the members of the colony were forcibly transported to Louisiana, because of historical rivalries of conflicting powers in early America. Every school child knows the gently melancholy *dénouement* — how Evangeline sought her lover Gabriel up and down the weary miles and at last came upon him as he lay dying of fever in a hospital.

The opera was originally commissioned by the American Opera Company in 1930, but that organization folded up before the score was completed. Mr. Luening, who is professor of music at Columbia University, was awarded a Guggenheim Fellowship and engaged in research in the folk music of the locality where the original events took place. The Ditson Fund, which later commissioned the work, had previously done the same for The Medium by Gian-Carlo Menotti and The Mother of Us All by Virgil Thomson, both produced under its auspices.

Carefully Factured Score

The Luening score deserves tribute for its orchestral and vocal melodiousness and careful construction. The performance by the Columbia Theatre Associates, cooperating with the University's department of music and on a grant from the Alice M. Ditson Fund, was conscientious and artistic. Mr. Luening himself conducted and presumably secured the effects he wished. The production in many respects was a competent job, and it appeared that enough rehearsal had been given to secure a generally smooth reading.

Despite all these musical virtues, the work fell short of being a completely successful venture in operatic writing. The tale of Evangeline proved lacking in tension as a lyric-dramatic plot, at least in this version. Mr. Luening, who wrote his own libretto, altered the story somewhat to conform closer to history. But perhaps it would have been better to forsake the paths of accuracy and of Longfellow's Victorian sentiment and give the piece more color and conflict between characters. Fate seemed the only villain—and in opera an audience often reacts more strongly to villainy than to romance.

Mr. Luening has employed religious chants, folk tunes and an Indian melody in his musicianly setting. The melodic weaving of the score is interesting, if dramatic integration is never wholly gained. The arias, duets, choruses, folk-song adaptations and dances seemed like separate entities, without enough of the underlying musical continuity an opera score should have. Orchestral passages, where Mr. Luening's gift of unhackneyed and pungent orchestration had full play, often were more effective.

Cast Is Well Trained

The participants sang well, with a degree of professional ease and polish. They included Teresa Stich in the title role; Alfred Kunz as Gabriel; and Josh Wheeler as Father Felicien. Ingrid Rypinski, as an Indian Girl, also stood out for warm-voiced performance. Other members of the cast were Everett Anderson as Benedict Bellefontaine; John Powell as Basil Lajeunesse; Gerhard Hirsekorn as Rene Leblanc; Irving Dobbs as Michael the Fiddler; Earl Blakeslee as Captain Murray; William McCluskey as Pierre LeBar; William Savage as a Sergeant; William Maun as Colonel Winslow; Esther Korey and Ruth Krug as Old Women; Arminie Onigian and Lois Svitavski as Young Women; Rhoda Luscomb and Carol Harriton as Young Girls; Lynn Thatcher and Christopher Anderson as Children; Frank Audis, Irving Dobbs, Kenneth Sylvia and Alan Kressner as Soldiers. There was also a chorus of men and women villagers of Grand Pré, who coped successfully with choral passages some of which pleasingly suggest or are based on traditional Acadian folk songs. The tasteful settings were designed by Karl Bruder, and Nona Schurman was the stage director. Six repetitions were given of the work.

SCENE FROM JUILLIARD PRODUCTION OF ANGELIQUE.
(Photo by Gottscho-Schleisner.)

Juilliard School Gives Novel Double Bill

A novel double bill was staged by the Juilliard School of Music on April 21, 22, 26 and 27 when it presented Stravinsky's Oedipus Rex and Jacques Ibert's one-act musical farce Angelique.

Stravinsky's opera-oratorio had a New York stage presentation by the League of Composers and the Philadelphia Orchestra in 1931, when large-scale puppets designed by Bufano simulated the various characters. In the Juilliard production, the Latin version of the Jean Cocteau text was used for the main portions, but the narrator explained the action in an English translation by E. E. Cummings. The chorus was masked and seated on steps on the stage. The setting designed by Frederick Kiesler, showed several simple levels, on which the characters moved in somewhat stylized action. The staging was by Frederick Cohen.

The school orchestra, conducted expertly by Edgar Schenkman, played the exacting score with commendable success. The musical style of this starkly and sometimes lyrically impressive neo-classical treatment of the old Greek myth provided a formidable assignment both for soloists and for the chorus, trained by Ralph Hunter. That it was discharged so well is greatly to the credit of the student forces and their mentors.

Two alternating casts were heard, with Oedipus sung by Robert Tavrizian and Robert Harmon; Creon by Orville White and Edward Ansara; Tiresias by Edmund Karlsruf and Stanley Kimes; the taxing part of Jocasta assigned to three singers, Cleo Fry, Margaret Roggero and Sybil Wiley; the Messenger, James Cosmos and Harry Wayne; and the Shepherd, Ralph Holland and Norman Myrvik. The sonorous Speaker in all hearings was Salvador Tomas.

Ibert Comic Opera Heard

The Ibert work was sung in an English version made by Ezra Rachlin. The gay little opera-bouffe, written in 1927, had its Paris premiere in that year and was performed for the first time in New York by the Salzburg Opera Guild about two decades ago. It was revived in Philadelphia during the present season. The clever and expertly orchestrated score, with its tasteful jazz and other modern elements, was performed with spirit by the school orchestra under Mr. Schenkman. The same stage designer and director were in charge, and the costumes were devised by Leo Van Witsen in a fashion to give point to the farcical tale of the wife who was sold to the Devil but returned as too troublesome.

The casts included Geraldine Hamburg and Marie Traficante, in the role of the ebullient Angelique; Harry Wayne and Lorenzo Malfatti as Boniface; William Diehl and Warren Galjour as Charlot; Robert Holland and Robert Tevrisian, as the Italian; Norman Myrvik and Donald Devor as the Englishman; Edward Ansarn and Stanley Kimes as Pifallah; Jean Paton and Florence Forsberg as First Gossip; Rosemary Kuhlmann and Cleo Fry, Second Gossip; Diran Akmajan as the Devil; Helen Currie, Theresa Gray, Ethel Nassenfeld, Ann Wegman, Edmond Karlsrud and Orville White as Neighbors.

Schwieger for Kansas City Orchestra

Hans Schwieger, who led the Ft. Wayne, Ind., Philharmonic Orchestra since 1944, has been appointed conductor of the Kansas City Philharmonic. He succeeds Efrem Kurtz, named conductor of the Houston, Tex., Symphony. Richard H. Wangerin, manager of the Ft. Wayne orchestra, will take over a similar post in Kansas City.

PARIS: Festival for Strasbourg

By SUZANNE DEMARQUEZ

The tercentenary celebrations of the union of Alsace with France will include a major two-week festival of French music to be held at Strasbourg, June 7 to 20. Among the performers will be the conductor Charles Muench, the pianists Robert and Gaby Casadesus and the pianist-composer Poulenc. The programs will offer a survey of French music from the 13th Century to the present day. Several works will be heard from the first time, including a string quartet by Florent Schmitt and a Divertissement by Guy Ropartz. Darius Milhaud's Fourth Symphony, written in commemoration of the Revolution of 1848, will be performed.

At the Opéra Comique there recently took place the first performance of L'Ame heureuse (The Happy Soul), a ballet by Charles Koechlin. It is a rare event when we can enjoy works of this important French musician in the concert halls. An indefatigable worker, he devoted his life to a career which was not much in the limelight but nevertheless had a profound influence on contemporary music. In his ballet, the vigor and the discipline of the musical development would be more appropriate for an orchestral or chamber music work than it is for the spectacular occasion of a choreographic subject. The choreography by Janine Charrat seemed hesitant, and embarrassed by the philosophic idea of the work.

The Opéra, on the other hand, produced Les Malheurs de Sophie, a ballet by Jean Françaix, after the well-known children's book of the Comtesse de Ségur. It was 15 years ago that the composer sketched the score, and this may be the reason that it is not too characteristic in rhythm and shows lack in general craftsmanship. The choreography by Quinault is understanding, and the multi-colored settings by Valentine Hugo are proof of good taste.

The Hindu dancer, Ram Gopal, gave a series of dance spectacles at the Théâtre des Champs Elysées evoking the various aspects of the classical dances of his country. Surrounded by his ensemble, either almost nude or in costumes of sumptuous magnificence, he knew how to create with the help of his indigenous orchestra, impressions of particular suggestiveness in the art of the Far East.

Before leaving the field of the dance, I would like to mention the great success of the recital given at the Salle Pleyel by Yvette Chauvire, the stellar dancer of the Opéra, who was assisted by Michel Renaut and Max Bozzoni, both also stars of that institution. The *clou* of the evening was the first performance of L'Ecuyère, music by Kosma, after a novel by Franz Kafka. The choreography of Serge Lifar was remarkably evocative, original and added a characteristic work to the repertoire which is already prodigious. If one judges by the endless ovations he got, Lifar "stole the show."

Sans-Gene in New Musical Play

At the Théâtre du Châtelet, a great spectacle in the tradition of the theater was produced: La Maréchale Sans-Gêne (after the famous work of Victorien Sardou). It gave the young winner of the Grand Prix de Rome, Pierre Petit, the opportunity to write music that is light and craftsmanlike and confirms his abundant talents. The interpreters were singers of such standard as Fanely Revail, Christiane Casselli, Paul Derenne, baritone, and the superb-voiced Gilbert Moryn, all from the Opéra Comique. The production by Dauking is sumptuous, the ballet enchanting (the excellent orchestra is conducted by Richard Blareau.) It all conjures up a pleasurable experience for eyes and ears.

Symphonic Events

In the symphonic concerts, we had the pleasure of welcoming back the American conductor Jascha Horenstein, at the Concerts Lamoureux, where he conducted to perfection the first Suite from Ravel's Daphnis et Cloe. Then, after a trip to Cannes where, I am told, he repeated his triumphs, he returned at the head of the Société du Concerts. His interpretations of the Symphony in A by Beethoven was marked by remarkable precision, transparency and mastery. At two concerts the soloist was the splendid Belgian violinist, Arthur Grumiaux, who played the concerto by Béla Bartók in a telling, colorful interpretation. Of the same great Hungarian composer, the Orchestre National de la Radio, under the direction of J. Ferensick, played the first performance of the Cantata Profana.

At the Concerts Lamoureux, a Bach festival under Hermann Scherchen presented the Art of Fugue in the version of Roger Vuataz, which is perhaps clearer than the one by Graeser. Juan Casanova left his far-away Chile to give us at the Concerts Colonne a Tchaikovsky festival in which the brilliant pianist, Iliane Richepin, appeared as soloist. With the Orchestre National the return of Paul Kletzki, who conducted the Second Symphony by Brahms with a tragic power rarely encountered, was duly celebrated. Finally, the Residentie Orchestra from the Hague was heard at the Théâtre des Champs-Elysées under the direction of its conductor, Frits Schuurman. The group made a great impression in the Symphony in E minor by Brahms and La Mer by Debussy. One also applauded the remarkable pianist, Theo van der Pas, in a concerto by the Dutch composer Osieck, which affords pleasant listening without being very significant.

Important Orchestral Novelties

Among the more important first performances of recent weeks, I wish to mention first the Symphonie Expiatoire by Henri Sauguet, dedicated to the victims of the war. It is designed in four parts and its style is dominated by serious qualities—exemplary thematic scrupulousness, a classical language recalling Schubert, and rhythmic invention at times suggesting a suite of marches. Some *longueurs* and repetitions might, however, be avoided.

Les Trois Tala by Olivier Messiaen, of which the first hearing was given by the Société des Concerts under André Cluytens, did not acquaint us with any advance since his Trois Petites Liturgies. Here again the instrumentation reserves a striking role for the brass, the percussion, the piano and the Martenot electric instrument; a harmonic system derived from foreign modes suggests the exotic element demanded by the title, which signifies "rhythmical studies in Hindu style." The work is being and will continue to be much discussed, just as were the previous ones by the same composer.

One should also mention the especially interesting orchestration of folk melodies of Moussorgsky by Igor Markevitch, which were sung by a young singer with a ravishing voice, Hasha Predit. Markevitch conducted, among other works given with the Orchestre National, Rossini's Overture to William Tell in the most authoritative reading imaginable.

In the Recitals

Now a few words about the recitals. On the occasion of the centenary of Duparc, the famous baritone Charles Panzéra, accompanied by his wife, the pianist Magdeleine Panzéra, sang some of the most beautiful songs of this ingenious composer, who discontinued composition much too soon. The Brazilian singer, Cristina Mariatany, whose voice is most appealing, gave with her compatriot Gomes Grosso, a cellist of great talent, a joint recital which was devoted mainly to works of Villa-Lobos.

The recital of that splendid singer, Kirsten Flagstad, at the Salle Gaveau attracted *tout Paris*. It has been a long time since one has heard a voice of such power, such beauty, and used with such a feeling of style. Endless ovations called the artist at the end of the concert.

Another beautiful song recital was the one of the contralto of the opera, Eliette Schenneberg, who sang a program of contemporary music on which were the names of Honegger, Robert Bernard, Satie, and Milhaud.

There also was the joint recital of the English pianist, Clifford Curzon and his compatriot, Flora Nielsen, both making known a feeling for style and musical intelligence of high standard. The young violinist, Devy Erlih, back from America, revealed his virtuosity and his artistic stature in the course of his recital. One of the lectures of the distinguished music critic, Antoine Golea, was devoted to Corelli. The Hewitt Quartet, two members of which were formerly of the Capet Quartet, gave two concerts, one an all-Beethoven program, the other all-French. In both programs they proved to be one of the best French string ensembles. The pianistic virtuosity of the young Charlie Lilamand stood out again, but he is developing with regard to his interpretative taste in a romantic direction.

Music in Other Centers

Artist decentralization has also been accomplished. A complete cycle of the Wagner tetralogy has been given at the Grand Théâtre in Bordeaux with a select cast and magnificent staging, which might make habitués of the Paris Opera blush with envy. In Cannes the musical weeks at the Cote d'Azur continue. The American gala performances with Horenstein, George Sebastian, and Ann Kullmer conducting, presented works by Aaron Copland, Samuel Barber, and Pendleton. The Austrian concerts were conducted by Rudolf Moralt from Vienna, with the violinist Walter Baryel and the well-known singer, Lotte Schoene. There will also be concerts of Belgian music with Fernand Quinet, and a Swiss program will end the series.

At the same time in Nice an international Jazz Festival began before a hall which was not only filled to the rafters but also trembled with expectation! The ensemble composed of Jean Leclere (Belgium), Claude Luter (France), Rex Stewart (U.S.A.), seemed pale in comparison with Louis Armstrong, who unleashed a veritable delirium.

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Goldman Concert Series Again For New York Parks

The summer series of Guggenheim Memorial Concerts, a gift to the people of the City of New York in memory of Florence and Daniel Guggenheim, will be held in the city parks beginning June 18, it was announced by Harry F. Guggenheim, president of the Daniel and Florence Guggenheim Foundation. Dr. Edwin Franko Goldman will conduct his band in their 31st series of summer concerts, free to the public.

ROBERT BOSTWICK,
American baritone, made his first recital appearance in Paris on May 10 at the Salle Gaveau. André Collard was the accompanist. His program listed songs of Bizet, Schubert, Beethoven, Schumann, Grieg, Brahms, Duparc, Mana-Zucca and Negro spirituals. (Photo by Harcourt.)

Gerhard Schroth Named Conductor Of St. Louis Philharmonic

The board of directors of the St. Louis Philharmonic Society has announced the appointment of Gerhard Schroth to replace Stanley Chapple (who goes to the University of Washington, Seattle, to head the music department) as conductor for 1948-49. Mr. Schroth, now connected with the University of Chicago, also will replace Mr. Chapple as director of the Civic Chorus of St. Louis next season. He starts rehearsals of the two organizations in the middle of September.

Detroit to Have Sixth Opera Festival

Detroit's sixth annual grand opera festival in Masonic Auditorium is announced for Oct. 4 through 11 next, by Francesco Pelosi, general manager of the Philadelphia La Scala Opera. Six of the eight operas to be given are Barber of Seville, La Giaconda, La Boheme, Rigoletto, Faust, and Carmen. Ferruccio Tagliavini and his wife, Pia Tassinari, will appear there with the company, as will Herva Nelli and Enzo Mascherini.

Dean Dixon Awarded Ditson Prize

Dean Dixon, Negro conductor, has been awarded the annual Alice M. Ditson prize of $1,000 by Columbia University for "outstanding service to American music." He will conduct the CBS Symphony Orchestra at its concert on May 16.

Landau for "Pops"

Siegfried Landau will conduct the Carnegie Pop Orchestra on May 18, Palestine Night, with Sidor Belarsky, bass, and the Choral Society of Temple Emanuel (Paterson, N. J.).

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NEW YORK CONCERTS: Late Season Offerings

Carnegie Hall

Barzin Forces Present Soloists

The final subscription concert of the season by the National Orchestral Association, under Leon Barzin, on April 19 featured the reappearance of two of the season's worthy recitalists. The choice fell upon Stanley Weiner, violin, and Abbey Simon, piano. The former appeared in Barber's Violin Concerto, the latter in Liszt's Piano Concerto No. 1. Both artists have in common a solid technical equipment and a musical feeling which gives their interpretations flavor and appealing quality. Harvey Shapiro played Bloch's Schelomo with fine tone, deep musicality, and a sense of the rhapsodic character of the work. The concert, which opened with the Overture to Johann Strauss' Die Fledermaus, closed with an impressive performance of Randall Thompson's The Testament of Freedom, by the Princeton University Chapel Choir (Carl Weinrich, conductor). H. W. L.

Alumni Orchestra in Novelties

Leon Barzin on April 21 led an orchestra composed of men and women graduates of the National Orchestral Association now playing in professional ensembles throughout the country. Called the National Alumni Orchestra, it proved a group of well-trained players, if the strings dominated in number. Three first New York hearings included a new version of John Alden Carpenter's rather Spanish-rhythmed Concertino for piano and orchestra, played with spirit by George Roth, pianist, who also was heard in Mozart's Concerto No. 23 in A, a correct but rather restrained reading. Helen Penn, Negro soprano, gave a first concert hearing of both parts of Villa-Lobos Bachianas Brasileiras No. 5 for soprano with eight celli, adding the Dansa to the popular and exotic Aria. Miss Penn, a soprano of gifts, sang best in an added Spiritual, My Lawd, What a Mornin', and The Pond by Ives, and gave an air from Handel's Julius Ceasar and Hear Ye, Israel from Mendelssohn's Elijah. The third novelty was Anis Fuleihan's Three Cyprus Serenades, colorfully conceived, with clear scoring, but somewhat over-long. The concert opened with Glinka's overture to Russlan and Ludmilla. R. M. K.

Haydn's Creation Sung

Another special event of the National Orchestral Association was the second of the Gabrilowitsch Memorial 1947-48 Family Series on April 23. This was a performance of Haydn's The Creation, with the Dessoff Choirs and Paul Boepple as conductor. Soloists were Ellen Faull, soprano (Gabriel and Eve), William Hess, tenor (Uriel) and Paul Matthen, bass (Raphael and Adam). This assemblage gave a setting of tonal loveliness to Haydn's delightful score. The melodic freshness of the themes was suited to the emerging flora and fauna and to Eden before the Fall. The first orchestral passage, Representation of Chaos, fell but mildly on modern ears; what a contemporary could do with such a portrayal! M. L. S.

Zavadsky Wins Applause

Vassily Zavadsky gave a piano recital of comprehensive character on April 20. This artist's fine technical equipment, combined with his searching interpretations, would have made the most of his taxing offerings but for an unfortunate tendency to over-indulge in the use of the pedal. But this is perhaps hyper-criticism. His projection of the Bach Chaconne, for instance, had a dynamic conclusion that was superb; his Debussy numbers were sensitively colored, and the Gershwin Rhapsody in Blue seemed new, through keenly-sensed highlighting. The Gretchaninoff Sonata, Op. 174, held many moments of exquisite delicacy. Other moderns and the Liszt work concluded the performance. T. P.

Puerto Rican Concert Given

Puerto Rican artists represented their home country in a musical program on April 25. After an introductory address by Jose Ferrer, the Figueroa Quintet played Dvorak's Quintet in A major, Op. 81, and an arrangement by Jesus Figueroa of Sarasate's Jota Navarra. Graciela Rivera, coloratura soprano, and Rina de Toledo, soprano, offered songs and arias.

The center of interest was Jesus Maria Sanroma, pianist of world renown, who with his own Prelude and Fugue, compositions by Balseiro, and Jose I. Quinton and Islamey by Balakirew brought down the house. Noro Morales and his orchestra, assisted by the singer Rosita Rios, added a lighter touch to the program. N. T.

Town Hall

Songs by Luther Saxon

Luther Saxon, tenor, gave a fine example of stirring music-making on April 18. With excellent diction and fine musicianship, Mr. Saxon sang classics by Torelli, Durante and Handel. German, French and English groups followed. The Negro spirituals were delivered with especial care and gave much pleasure to a responsive audience. L. J. G.

Jane Richards and Delbert Sterrett

Jane Richards, soprano, and Delbert Sterrett, tenor, made their New York debuts in a joint recital on April 18. Miss Richards sang two solo groups, as did Mr. Starrett, of music by Poulenc, Grovlez; Mahler, Strauss, Paul Bowles, Ernst Bacon, Hindemith, and Normand Lockwood. Mr. Sterrett presented works by Anthony Young, Mozart, DeLeva, Uribe-Holguin, Zandonai, and Persico. The program also included duets by Lully, Clari, Haydn, Puccini, and a humorous aria from Le Caid by Ambroise Thomas, which was done very successfully. Miss Richards was interesting and expressive in her interpretations of contemporary art-songs. The able accompanist was Edwin McArthur. J. McC.

Treble Clef Club Heard

The Treble Clef Club of Bowling Green State University, Ohio, gave an afternoon concert of music for women's voices on April 19. The chorus was under the direction of Dr. James Paul Kennedy, and the program consisted mainly of works by Handel, Bach, Gasparini, William Schuman, Villa Lobos, Randall Thompson, Kennedy, and arrangements of folksongs. This group, composed of fine voices, sang with sweetness, clarity, and expressiveness. They seem to have been unusually well-controlled, and respond to the efforts and ideas of their conductor with a unity, alacrity, and spontaneity that is seldom met. As a result their singing is effective and well worth hearing. V. McC.

J. H. Swanson, Basso

J. Herbert Swanson, basso, from Michigan State College, gave a recital on April 20. His program consisted of Beethoven, Ravel and a large group of English songs. Mr. Swanson possesses a pleasing voice and is a good musician. He sang with sincerity, clarity and sympathetic imagination. Ernst Victor Wolff was the excellent accompanist. L. J. G.

Sophia Melvin, Pianist

Sophia Melvin, pianist, made an auspicious debut on Aprfl 19 in a program containing two Beethoven Sonatas and works by Corden, Palmer and Bloch.

Although at times ill at ease, Miss Melvin strove for and attained to a high degree technical efficiency and clarity of detail. Her most outstanding quality is her ability to play without ostentation. Another recital soon would be advantageous to the better evaluation of Miss Melvin's qualities. L. J. G.

Kraeuter Trio Returns

The Kraeuter Trio (Karl Kraeuter, violinist; Phyllis Kraeuter, cellist, and Grant Johannesen, pianist) in a concert on April 21 gave the "Dumky" Trio by Dvorak, Tansman's Serenade and Schubert's Trio in B flat. The playing of these works brought out clearly the high order of attainment of this ensemble. The balance and ensemble were always in good taste, though some might have preferred a little more warmth in the Schubert work. L. J. G.

Alberta Childs Introduced

In her first New York appearance April 21, Alberta Childs displayed sure technical ability, clarity of tone and potentials of expressiveness which will possibly develop with experience. Her well-selected numbers included the Bach-Liszt Prelude and Fugue in A minor; Brahms' Seven Waltzes; the Keltic Sonata of MacDowell; Ravel's Sonatine; John Ireland's The Island Spell and Balakirew's Islamey. M. C.

Eunice Eaton Plays Dukelsky's Suite

For her third New York recital April 22, Eunice Eaton programmed Haydn's Andante varié in F minor, Ferguson's Sonata in F minor, the Ondine of Debussy, Ravel's Le Gibet and Toccata, the E major Prelude of Chopin and his Fantasie-Impromptu, Dukelsky's Surrealist Suite and the Ballade by Grieg. Playing with smooth continuity, precision and commendable technical control, Miss Eaton found her best *métier* in the more romantic and lyrical selections. Particularly, the Chopin works revealed facets of nuance and poetic interpretation, indicating the pianist's possibilities in artistry and charm of delivery. M. C.

Roseville Singers Appear

The Roseville Singers, an a cappella group of forty-four voices, directed by Gravdon Clark, presented a program of sacred choral and kindred music April 24. The commendable balance of the men and women's voices, the fine quality of tone and the well-chosen material made the ensemble well worth hearing. Commencing with the Blessing, Glory and Wisdom work of Bach and non-chronological but interesting numbers by Gluck, Kranz, Willoughby, interspersed with Russian compositions and arrangements of white and Negro Spirituals the results were informal but pleasurable. The able director was represented as composer by his Angelus. When the Roll is Called Up Yonder, and Lord, Bring That Sinner Home. Incidental solos were sung by sopranos Katherine Westwood, Grace Shahnazarian and baritone Walter Stubbs. M. C.

Marymount College Glee Club Heard

A well balanced, unhackneyed program of choral music arranged for women's voices was presented by the Marymount College Glee Club of Tarrytown, N. Y., on April 24. Giovanni Camajani conducted the young singers in commendable fashion. The program included an air from Rameau's Hippolyte et Aricie, some Gregorian music, d'Indy's Sainte Marie Magdeleine and three early Laude Spirituali d'Italia from the collection of Fernando Liuzzi. Contemporary compositions by Hindemith, Schuman, Fuleihan, Harris, Britten, Castelnuovo-Tedesco, Inch and Wellesz were also capably rendered. The vocally difficult A Jubilant Song of Norman Dello Joio was given an impressive presentation, with the composer at the piano. The well-trained chorus gave a generally uniform and well integrated vocal performance, although at times the first soprano section dominated. Assisting artists were Helen Zimmerman, pianist; Barbara MacGregor, soprano, and Clinton Reed, organist. L. C.

Lourdes Lages, Brazilian Pianist

The Brazilian pianist, Lourdes Lages, in her April 24 recital again disclosed facets of excellent playing which brought warm response from her hearers. Her program consisted of the often heard A minor Prelude and Fugue by Bach; the Bach-Busoni Chaconne; Beethoven's Sonata, Op. 31, No. 1; the B flat minor Sonata by Chopin; and two delightful Villa-Lobos compositions, Le Polichinel and La Fileuse. M. C.

Aristo Artists in Debut

Four singers under the title of "Aristo Artists," made their debuts on April 25. The artists were Catherine Aspinall, soprano; Vivian Bauer, contralto; Edward Nyborg, tenor, and William Maun, baritone. Each of the participants gave a good account of his talent. Each one showed merit and gave evidence of fine preparation and musicianship. Though the list included many ingredients, it was carefully planned. L. J. G.

MILITZA KOSANCHICH

was chosen to represent Ohio in the dramatic soprano division of the Associated Concert Bureau and appeared in New York at Carnegie Hall on March 13. Miss Kosanchich made her debut here in 1946; she has been heard in recital, opera, with symphony orchestra and over WLW (Cincinnati) in television. An artist-pupil of Bianca Saroya at the Cincinnati Conservatory of Music, she also is a member of the Young Artist Group of the Conservatory and of the professional woman's musical sorority, Delta Omicron. (Photo by Brand.)

Vincenzina Franchini, Soprano

Vincenzina Franchini, soprano, accompanied by Milford Snell gave her debut on April 26 in a program which included Gluck's Iphigenie en Tauride, Cilea's Andriana Lecouvreur and groups of German, Italian, and English songs. Miss Franchini sang with pleasing quality and good volume. Possessing both histrionic ability and charm, Miss Franchini made her program most interesting. L. J. G.

Eva Iaci Makes North American Debut

Eva Iaci, young pianist from Argentina, was heard April 27 in a list of melodious compositions which included the A minor Gavotte by Rameau; the A minor Bach-Liszt Prelude and Fugue;

(*Continued on page* 21)

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Basso

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Pasquier Trio
Trans-continental tour, Jan. 5 - April 15, 1948

Lucie Bigelow Rosen
Thereminist

Artiss de Volt
Harpist

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

TOSCANINI CAUGHT IN ACTION BY THE TELEVISION CAMERA

on the broadcast of the NBC Symphony Orchestra in Beethoven's Ninth Symphony, April 3. Assisting were the Collegiate Chorale, Anne McKnight, soprano, Jane Hobson, contralto, Irwin Dillon, tenor, and Norman Scott, basso. (NBC Photo.)

"Met" Auditions Host To Canadian Newsmen

"Canadian Day" at the Metropolitan Auditions of the Air was observed on April 25 when two Canadian Government officials and twelve newspapermen from that country attended the semi-final broadcast of the ABC feature over WJZ on the regular broadcast of the program. Wilfred Pelletier, conductor for both the Metropolitan Opera and the Auditions of the Air, who is himself a Canadian, was host to the delegation. (He is also director of the Conservatory of Music for the Province of Quebec.) Denis Harbour, bass-baritone, born in Oka, Canada, was one of the semi-finalists at this broadcast. Others participating in the competition were Gertrude Ribla and Rose Suzanne der Derian, both sopranos, of New York.

Heading the visitors were Paul Beaulieu, Minister of Trade and Commerce for the Province of Quebec, and Charles Chartier, general representative for the province in New York City. The newspapermen present included Abel Vineberg, Montreal Gazette; Maurice Bernier, Montreal Matin; C. E. Pelletier, Quebec L'Action Catholique; Arthur Langlois, La Presse, Montreal; Alfred Renaud, Quebec Le Soleil; Lucien Guibord, L'Evenement, Quebec; Fernand Gagnon, Le Nouvelliste, of Trois-Rivieres; D. O'Leary, La Patrie, Montreal; E. Donovan, press gallery, Quebec; Pierre La Porte, Le Devoir, Montreal; Jack Dunne, Chronicle, Quebec; and R. Daigneault, Herald Montreal.

ABC Lists Premiere of Poulenc Work

The first performance on the air, in its original form, of Poulenc's Concerto Champêtre was presented by Sylvia Marlowe, harpsichordist, and the ABC Symphony, Joseph Stopak conducting, over WJZ-ABC on Saturday, May 8.

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Finalists in Lavalle Scholarship Award Judged

Thirteen finalists were heard on May 11 in competition for the 1948 Paul Lavalle, $1,000 Scholarship Award in the NBC Studios, New York, an event which, however, was not broadcast. The winners were selected in regional auditions held by the National Federation of Music Clubs. This is the second year of the Lavalle Scholarship, originated by the conductor of NBC's Cities Service Highways in Melody broadcasts (Frids., 8:00 p.m., EDT).

Mr. Lavalle founded the prize in gratitude for his own scholarship, received when he was a student at the Juilliard School of Music. The award is given for two years' study to the contestant showing the most promise for a future career. Last year's winner was Donald Gramm, bass-baritone of Milwaukee, Wis.

Judges were Mrs. J. Royden Keith, president of the NFMC; Risé Stevens; Mrs. George M. Shaw, chairman of the Stadium Concerts, New York; Efrem Kurtz; Mark A. Schubart, Juilliard School of Music; Frederic Kurtzweil, Adelphi College; and Albert Spalding.

WQXR Announces Result Of Listener Poll

Beethoven is still the favorite composer of listeners to WQXR, the New York Times station, according to the results of a poll conducted among its 4,600 Advisory Committee members. The analysis reveals that two Beethoven symphonies and two Beethoven concerti are still the most popular, holding first and second place this year, as they did in a similar poll taken in 1940. In the field of symphonies, the results indicate that the popularity of Sibelius has waned and that the Tchaikovsky Fourth and Fifth symphonies have lost ground. It is interesting to note that all of the twenty-five leading symphonies on the 1940 list reappear on the 1948 list, with the exception of the Sibelius Symphony No. 1, which was in twentieth place in 1940.

Each evening's Symphony Hall program (8:05 to 9:00 p.m., EDT) in May and June will present one of these major works, not necessarily in the order of popularity, although its position on the list will be announced during the program.

Atlanta Symphony Makes Debut on NBC Series

Harry Sopkin directed the Atlanta Symphony Orchestra on the "Orchestras of the Nation" series, May 15. (NBC, Sats., 3:00 p.m., EDT.) This was the first time that this ensemble had been heard on the series. It was formed two years ago and is an outgrowth of the Atlanta Youth Orchestra, which Sopkin founded several years ago. Sopkin, American born, is a composer as well as conductor.

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David Randolph, director of the program, Music for the Connoisseur, on WNYC, was awarded one of The Billboard's citations.

National Music League Makes Three Radio Awards

Selected by a poll of 500 daily newspaper critics as the conductor who during 1947-48 contributed "the most outstanding service to young American musicians," Dr. Serge Koussevitzky, of the Boston Symphony Orchestra, on May 7 was honored with the National Music League's 1947-48 award at a dinner at the Town Hall Club. The function marked the tenth anniversary of the League, a non-profit, co-operative concert bureau, which has launched such musicians as Risé Stevens and Carroll Glenn.

At the same time awards on the basis of a similar poll were presented to the "Metropolitan Opera Auditions of the Air" radio program and WNYC, New York City's municipally-owned station. The Metropolitan Auditions award was received by Judge E. M. Martin, vice president of Farnsworth Television and Radio Corp. of Indianapolis, sponsors of the program, and George Sloane, chairman of the board of the Metropolitan Opera Company. Auditions were honored as the "radio program that had done the most for young American musicians," and WNYC was cited for "giving outstanding opportunities to young American musicians to launch their careers in the world's metropolis."

Prize-Winning Chorus Has World Premiere

A prize-winning choral composition, Joy, by Franz Bornschein, who is a member of the faculty of the Peabody Conservatory of Music, received its world radio premiere over NBC as a feature of National and Inter-American Music Week, Saturday, May 8 (NBC, except WNBC, 2:00 p.m., EST). The program originated in Baltimore, Md., and featured the WBAI Glee Club under the auspices of the Baltimore Music Club with Allan Dash directing. The work was selected in 1942 in a competition by the National Federation of Music Clubs. Its premiere was twice postponed during the war due to a lack of male singers in the choir. It has a text drawn from Walt Whitman's poem, The Mystic Trumpeter. A cantata for women's voice, Zorah, by the same composer, completed the half hour concert.

Katims Guest Conductor With NBC Symphony

Milton Katims made the first of seven scheduled appearances as conductor of the NBC Symphony Orchestra, May 8. (NBC, Sats., 6:30 p.m., EST.) His other concerts are scheduled for May 15, June 5, Oct. 2, 9, 16 and 23. Katims is a staff conductor of the National Broadcasting Company, and first conducted the NBC Symphony last summer. Toscanini is reported to have praised his work and to have taken a personal interest in his conducting.

RADIO NOTEBOOK

DEAN DIXON has been awarded the Alice M. Ditson Award of $1,000, presented annually at Columbia University to an American conductor for distinguished services. He will conduct the CBS symphony orchestra in the final concert of the Festival of Contemporary American Music, to be given on May 16, at the McMillin Theatre. . . .

Versatile THOMAS L. THOMAS, baritone of CBS' Your Song and Mine, is not only an engineer and farmer, but vice-president of the recently organized Regent Parquet Company of New York, which will begin manufacturing parquet products within a week or two. The singer turns out designs and ideas for the company. VICTORIA BOSHKO, pianist, presented an all-Chopin recital over the World Wide Broadcasting Foundation's station, WRUL, New York, April 21. It marked her debut on the air, the program being beamed to 52 countries, including Russia. . . .

Presentation of the SWIFT SHOW on the full NBC Television network, April 22, marked the first full use of one of the world's most modern and best equipped television studios, in the RCA Building, New York. . . . A new program series of serious transcribed music, titled FIVE CENTURIES OF FRENCH MUSIC, ancient and modern, made its debut over the New York station, WNEW, April 25. . . . MARIENKA MICHNA, pianist, was heard in a program over Station WNYC, New York, May 2. . . . ANDREW GAINEY, baritone, made his N. Y. recital debut, May 4, the Town Hall appearance having been awarded to him on the first "Big Break" program broadcast on NBC, July 20, 1947. . . .

ANTHONY COLLINS conducted the CBS Symphony in American premiere of his one-act opera, Catherine Parr, Sun., May 9, with MONA PAULEE singing the title role, JAMES PEASE, baritone, as Henry VIII, and BELVA KIBLER, mezzo-soprano, as the Page. . . . LICIA ALBANESE, lyric soprano of the "Met" Opera, made her first appearance on NBC's Telephone Hour, May 10.

HARRIET COHEN, BRITISH PIANIST, AND ALFREDO ANTONINI, conductor of the CBS Symphony Orchestra, going over the score of De Falla's Nights in the Gardens of Spain, a work which she studied with the composer and has played all over the world. She was soloist in it at her appearance with the ensemble on Sunday, April 25. This broadcast completed Miss Cohen's American tour, her first since the war.

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PICKUP CHATTER

RECENT DISC RELEASES

Orchestral

BEETHOVEN: Ninth Symphony. Boston Sym. Orch., Berkshire Festival Cho.; dir., Shaw, Frances Yeend (sop), Eunice Alberts (con.), David Lloyd (tenor) and James Pease (bass). Conducted by Koussevitzky. Victor DM-1190, 8 discs, $9.

DELIUS: Piano Concerto; March Caprice; Song of the High Hills. Betty Beecham (piano), Royal Phil. Sym. and Luton Choir; dir., Beecham. Victor DM-1185, 6 discs, $7.

MOZART: Symphony in G minor. Pittsburgh Sym.; dir., Reiner. Columbia MMV-727, 3 plastic discs, $6.85.

SCHUMANN: Traumerei; Abendlied. Boston "Pops" Orch.; dir., Fiedler. Victor disc 12-0017, $1.

SCHUMANN: Third Symphony. Minneapolis Sym. Orch.; dir., Mitropoulos. Victor DM-1184, 4 discs, $5.

TCHAIKOVSKY: First Symphony; Waltz (Onegin). Indianapolis Sym Orch.; dir., Sevitzky. Victor DM-1189, 5 discs, $6.

WALDTEUFEL: España Waltz; PIERNÉ: Entrance of the Little Fauns. Columbia "Pops" Orch.; dir., Hendl. Columbia disc 7591-M, $1.25.

Instrumental

BERNARD: Rhapsody in Hebrew on Palestinian Folk Songs. Adi Bernard (piano). Recorded by Dynamic Recording, Inc. $2.

BRAHMS: Paganini Variations. Jakob Gimpel (piano). Vox 209, 2 discs, $3.50.

DE FALLA: Spanish Dance No. 1; LECUONA: Malaguena. Bartlett and Robertson (duo-pianists). Columbia 10-inch disc 17516-D, $1.

KREISLER: Viennese Rhapsodic Fantasia. Fritz Kreisler (violin) and Victor Orch.; dir., Voorhees. Victor disc 11-9952, $1.

LISZT: Hungarian Rhapsodies Nos. 5, 6, 11 and 15. Shura Cherkassky (piano). Vox 175, 4 10-inch discs, $5.

SMETANA: Trio in G minor. Louis Kaufman (violin), Willem van den Burg (cello) and Rudolf Firkusny (piano). Vox 628, 3 discs, $4.75.

STRAVINSKY: Pastorale; Russian Maiden's Song. Joseph Szigeti (violin), Mitchell Miller (oboe), Robert McGinnis (clarinet), Bert Gassman (English horn) and Sol Schoenbach (bassoon). Columbia disc 72495-D, $1.25.

Vocal

HANDEL: Messiah. Heddle Nash (tenor), Elsie Suddaby (sop.), Marjorie Thomas (con.), Trevor Antony (bass), Luton Choral Society and Special Choir, dir. Beecham. Victor DM 1194 and 1195, 21 discs, $23.

HYMNS OF GLADNESS. The National Radio Vespers Mixed Choir. Bibletone set E, 4 10-inch discs, $4.50.

MENDELSSOHN: Elijah (abridged). Lura Stover (sop.), Elsie MacFarlane (con.), Willard Young (ten.), J. Alden Edkins (bass-bar.), Clarence Snyder and Brynolf Lundholm (organ) and Handel Oratorio Soc. of Augustana College dir. Henry Veld. Bibletone set EJ, 5 10-inch discs, $5.75.

MENOTTI: The Medium. Marie Powers (con.), Evelyn Keller (sop.), Beverly Dame (sop.), Catherine Mastice (mezzo-sop.), Frank Rogier (bar.) and orch. dir. Emanuel Balaban. Columbia MM-726-A, 7 discs. The Telephone. Marilyn Cotlow (sop.), Frank Rogier (bar.) and orch. dir. Balaban. Columbia MM-726-B, 3 discs. Both sets, $14.70.

It is not often that so ambitious a work as the Beethoven Ninth Symphony appears on records. Aside from the problems and expense involved in getting together the orchestra, chorus and soloists, the work poses many technical problems as regards the actual recording—balance, reverberation, etc. Victor's new set of the piece, with Koussevitzky and his cohorts, illustrates those problems, and it cannot be said that they have been conquered here. The recording, made a few years ago at Tanglewood, is somewhat lacking in definition, hampering the actual flow of music. The Columbia version with Ormandy and the Philadelphia Orchestra sounds clearer and more resonant. Since Koussevitzky, however, conducts with a greater amount of sympathy, the record buyer is faced with the old problem—should he choose sound over content, brilliance over interpretation?

Columbia has released their first vinylite discs. The honors have fallen to Reiner and the Pittsburgh Symphony, who are heard in Mozart's G minor Symphony. There are many previous versions of this work, not the least of which is the Beecham interpretation, also in the Columbia catalogue. The latter, despite its suavity and greater relaxation, cannot compare with the new example as a recording. Here the surfaces are quiet, the instrumental balance faithfully conveyed, the recorded sound alive. Reiner conducts with his usual thrust and clarity.

Delius Society Set

Three works are included in the Delius Society Set conducted by Beecham—the Song of the High Hills, the Piano Concerto and the March Caprice. Neither of the last two is of much more than historical interest, though Lady Beecham plays engagingly in the rambling concerto. The album's chief interest lies in the magnificent, never before recorded Song of the High Hills, a work which uses orchestra and a wordless chorus. Delius was at the height of his powers in this lovely, impressionistic music. A lyric quality predominates. While some powerful moments are present, the general effect suggests the force of nature and life seen through the eyes of a remarkably receptive creator.

Two symphonies round out the month's list—Schumann's Third and Tchaikovsky's First. Having dropped the old Coppola set, the Mitropoulos version of Schumann's work remains the only example in the Victor catalogue. It is conducted objectively and clearly, with the conductor's precise hand everywhere apparent. Tchaikovsky's First has never before been recorded by Victor. An early work, it is nevertheless unmistakably in the composer's later style, though there is a fuller leaning toward the influence of folk-song than is encountered in the last three symphonies. Recording and performance are excellent.

Instrumental Discs

A pair of Vox albums presents piano music played by Jakob Gimpel and Shura Cherkassky. Gimpel is heard in the Brahms Variations on a Theme by Paganini, previously recorded by Petri and Backhaus. In Cherkassky's Liszt album, two of the rhapsodies are no longer available elsewhere, and the other two—Nos. 6 and 15—are available only as parts of albums. Both pianists exhibit much the same approach to the music—enormous technique, rather percussive tone, more in the way of strength than nuance. The recording in the Brahms is better than in the companion set, which has a tendency to shatter in fortissimo sections.

In another Vox set we have the Smetana G minor Trio, a work which has not been available on records for many years. Outside of the first movement, which strives too hard for a classical sonata-form and becomes somewhat turgid at times, the music is a lovely example of healthy nationalism. The slow movement is a particularly happy melodic inspiration which had great influence on Dvorak's chamber music. The members of the trio, all accomplished instrumentalists, play with a good deal of skill and stylistic resource. The recording itself, however, is difficult to reproduce, being a little harsh for the delicate instrumental effects.

Stravinsky's Pastorale for violin and wind quintet is an entertaining sketch which is recorded for the first time. Largely diatonic in feeling, it contains a few spiced harmonies and a spacious melodic flow. The Russian Maiden's Song, from the opera Mavra, is scored for piano and violin. It too is entirely lyric, showing a reflective side of Stravinsky's nature. This is a charming disc, well worth owning.

A neo-Lisztian piece of music, composed and played by Adi Bernard, has been released by Dynamic Records. This is the Rhapsody in Hebrew, which is based on Palestinian folk songs. The piano writing is very competent, with opportunities for bravura not neglected, and the work is well played and recorded.

Complete Version of Messiah

Just about a year ago Columbia released a standard version of Messiah (i.e., a version practically complete but containing the usual concert-hall cuts). This was done by the Huddersfield Choir and the Liverpool Philharmonic conducted by Sargent. Now Victor has released a truly complete version, one which brings to records for the first time the five sections usually omitted. (For some reason, though—probably the exigencies of recording—two of those sections are found transposed from their proper place in the score.)

Another departure from custom is an introductory speech, on the first record face, by Sir Thomas, where he explains his ideas about Messiah and Messiah-conducting. It is his thesis that whereas a choir of a few hundred voices is fine for the bigger episodes, like the Hallelujah Chorus, it plays havoc with the polyphony of more intimate episodes. Thus, he says, he has used four separate choruses, ranging from 42 to 250 voices.

Such judicious spacing of the vocal forces works out very well in the present album. It is seldom that one hears the choruses sung with equal clarity and precision. One must remember that in Handel's day a handful of choristers sufficed for a performance of any of his oratorios; the composer would have been horrified had he known of the monster festivals which were to distort his music into great clumps of sound lacking entirely the contrapuntal flow he wrote into it. By presenting various parts of Messiah with reduced choruses, Beecham has done much to bring the music into proper perspective.

The previous Columbia recording is a praiseworthy effort along traditional lines, and the vocal soloists are certainly as good, on the whole, as those in the present set. Sargent, however, does not have Beecham's fluidity or feeling for line. Taking all things into consideration, the Beecham set possesses considerable advantages.

More oratorio is encountered in the abridged Elijah set released by Bibletone. This is called an "oratorio brief," and is recommended to those who do not want to invest in the complete Columbia recording. The continuity and main arias and choruses are present, the work is competently sung, and the diction of all the soloists is something out of the ordinary.

The Medium and The Telephone

A unique talent is that of Gian-Carlo Menotti, who writes not only operatic music but the librettos that go along with it. His best-known works—The Medium and The Telephone—have just been released by Columbia; the singers are those who created the roles and appeared in them during the Broadway run of the operas. The Telephone is called by Menotti an opera buffa. It is a diverting, frothy affair in which the composer, with tongue in cheek, has a good time writing coloratura arias and duets in Rossini-like style. The Medium is more serious—a tragedy, in fact. This uses a cast of five singers. One of the important parts is played by a boy who cannot talk. The inclusion of such a character must have caused some doubts when it came to recording the work, but the notes and action make the discs understandable enough.

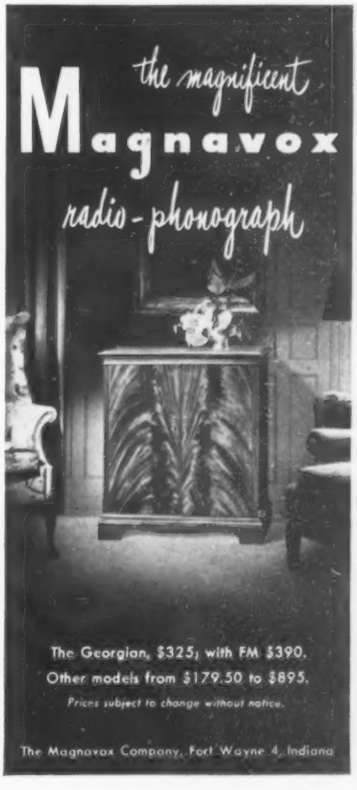
In The Medium, Menotti uses old forms with considerable success. He is not a radical innovator: solo arias, duets, trios, quartets—all are good enough for him. His harmonies, however, have ingenuity and he can spin a good melody. He also has a superb sense of theatre, and the opera builds to a logical and effective climax. This, fortunately, is one of the finest recording jobs that Columbia has ever released. The quality is magnificent, the balance about perfect, and the singers can be understood without resorting to the libretto. Not one of the singers is weak, vocally, and all are singing actors in the best tradition. A wonderful performance.

CHEMJO VINAVER, conductor of the Vinaver Chorus, which appeared recently in a series of New York concerts.

■

Hilda Ohlin Plans Another European Tour

Hilda Ohlin, soprano, returned to the United States on the SS. de Grasse from engagements in Europe; she gave a benefit program on shipboard for the Seaman's Fund. Since arrival Miss Ohlin has sung at Mount St. Scholastica College, Atcheson, Kan.; Beloit College, Wis. (with re-engagement for 1948-49). On May 26 she will broadcast with the Chicago Symphony under Tauno Hannikainen. This summer's schedule includes concerts in Idaho and Colorado. She begins her fall season in Omaha at Joslyn Memorial Hall, followed by a tour to the southern colleges for Negroes in Tennessee, Alabama, North Carolina, Kentucky, Virginia and West Virginia. She sails again for Europe in October.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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Ballet Theater's second world premiere of the season, Fall River Legend, took place as scheduled on April 22 at the Metropolitan Opera House. Credits for the ballet fall to Agnes de Mille, choreographer; Morton Gould, composer; Oliver Smith, artist; and Miles White and Peggy Clark for the costumes and lighting, respectively.

Although the ballet is freely based on the Lizzie Borden murder case, it attempts to explore the emotions that led to the murder rather than the story of the act itself. Opening with the Accused (Alicia Alonso in this case) facing the gallows, the action uses a flashback technique to take us through the years. The following scenes show the Accused as a child (Ruth Ann Koesun), her Mother (Diana Adams), her Father (Peter Gladke), and her Stepmother (Muriel Bentley). The story develops from this point to the axe murder of the stepmother and father. The cast also includes the Pastor (John Kriza) and Speaker for the Jury (Crandall Diehl).

In the actual choreography of the work, Miss de Mille relies a great deal on theatrical effects and various suggestions from previous Tudor ballets. After the proper cuts have been made and the work as a whole moves along smoothly it will undoubtedly win popularity as a theater piece. Oliver Smith's clever settings are typical of his style, while Peggy Clark's lighting effects contribute a great deal toward glamourizing the production. Morton Gould conducted his serviceable and skilfully orchestrated score. All of the cast, especially Muriel Bentley, turned in creditable characterizations.

The ballet was originally conceived with Nora Kaye in mind as the central figure. Due to Miss Kaye's illness, Alicia Alonso stepped in for the opening performance. While she did a commendable job — especially considering the heavy burden of roles that fell to her because of Miss Kaye's absence—the part calls for a much heavier type of dramatic approach than the lyric quality of Alonso is able to express.

The program opened with Alonso and Youskevitch in an exceptionally fine performance of Swan Lake and closed with a not so gala Gala Performance.

American Composers' Program

The American Composers' Night on April 28 was of exceptionally high caliber on all counts. The two Robbins' ballets — Interplay and Fancy Free — have scores by Morton Gould and Leonard Bernstein. Both are more or less in the Gershwin tradition but possess enough individual strength and color to stand alone without the accompanying ballet. In fact, both are now available on records.

The other two ballets—Billy the Kid and Undertow—are of a very serious nature and can boast scores that are musically of real importance besides being perfect complements for the action of the ballets. This performance of Loring's Billy the Kid was conducted by the composer, Aaron Copland. It was an exacting and spirited interpretation all the way through. The company showed a decided grasp of the style and Kriza has grown tremendously in the part of Billy during the short time he has been doing it.

Undertow Given

Antony Tudor's Undertow, with a score by William Schuman, becomes even more absorbing and forceful with repeated performances. A major element in its success belongs to Hugh Laing, who was never more impressive as the Transgressor. One important change in the cast employs Mary Burr in the part of Volupia, formerly taken by Shirley Eckl, no longer with the company. As yet, it appears that Miss Burr has not had sufficient opportunity to develop the role completely. Otherwise the cast remains pretty much the same—Diana Adams, John Kriza, Ruth Ann Koesun, Melissa Hayden, Cynthia Riseley, Alicia Alonso and Shellie Farrell.

Although scheduled for a four-week season, Ballet Theater extended its season by six performances. The high spots of the fourth week were Nora Kaye's return and Stravinsky's appearance to conduct his score, Apollo. Some of the other ballets given during the season not reviewed in these columns included Petrouchka, On Stage!, Pillar of Fire, and Facsimile.

The season as a whole was one of artistic merit in performance; and if the two new ballets did not measure up to some of the masterpieces in the repertoire, Tudor's Shadow of the Wind is a sensitive creative experiment and de Mille's Fall River Legend should have a certain popular appeal. Max Goberman and Ben Steinberg deserve unstinted praise for the excellent orchestral accompaniments.

Ballet Society Premieres Stravinsky's Orpheus

Ballet Society, an organization giving performances for its subscribers only since its inception two years ago, opened its doors to the public on April 29 for four performances at the City Center. All of the works on this particular evening were choreographed by Balanchine and the music with one exception —Mozart—was composed by Stravinsky.

The main event of the evening was the first public performance of Orpheus, a ballet in three scenes with music by Stravinsky, decor by Isamu Noguchi and choreography by Balanchine. It was an impressive visual scene but the beauty and strength of the Stravinsky score and the elaborate decor and costumes of Noguchi more than overpowered Balanchine's choreographic intentions. In addition, since Balanchine relied so much on pantomime and sustained mood rather than dancing, the casting of Orpheus was a bit unfortunate. Nicholas Magallanes, to whom this part was entrusted, did not have the bearing or dramatic power to make it convincing. Maria Tallchief was a stunning Eurydice. Other parts were taken by Herbert Bliss, Edward Zigelow and Job Sanders. Bacchantes, Furies, Lost Souls, etc., were all represented by earnest members of the American Ballet School.

Orpheus is the most ambitious work presented by Ballet Society thus far and in spite of its choreographic weaknesses is worthy of a place in the permanent ballet repertoire. It may well be responsible for one of Stravinsky's great scores and gives a fair idea of how far an artist like Noguchi can take over in a ballet when given a free hand.

SCENE FROM FALL RIVER LEGEND, choreographed by Agnes De Mille, with designs by Oliver Smith, given its premiere by the Ballet Theatre. At left, Alicia Alonso as The Accused; at right, Muriel Bentley as the Stepmother and Peter Gladke as the Father. (Photo by Louis Melancon.)

Renard Disappoints

Stravinsky's Renard is a disappointment in its present state. The score, for two tenors, two baritones and orchestra, literally sparkles with wit whereas the choreography by Balanchine has nothing to recommend it. Todd Bolender, Francisco Moncion, Herbert Bliss and John Taras struggled with the feeble material to keep things moving on the stage. The most interesting things about them were their costumes as the Fox, Rooster, Cat and Ram. With the singers (William Upshaw, William Hess, William Gephart and Leon Lishner) placed in the orchestra pit it was virtually impossible to understand their diction. This was to be regretted since the lyrics are such an important part of the piece. The best contribution to the little burlesque in this production are the Esteban Francès costumes and scenery.

Balanchine Sets Mozart

An unaccompanied work for viola, Elegie, was played by Emanuel Vardi and danced (if that is the word) by Tanaquil LeClercq and Pat McBride; and the final offering on the program was the classic ballet set to Mozart's Symphonie Concertante in E flat. The feminine solos in this work were taken by Maria Tallchief and Tanaquil Le Clercq. This was a bit unfair to the latter, since Miss Tallchief is one of the finest technicians before the public today, with all of the finesse and poise that comes from years of professional experience. Miss Le Clercq, on the other hand, is gifted but is actually in the advanced student stage. Since she was given exactly the same variations as Miss Tallchief had to dance, the ballet's performance naturally was uneven. Todd Bolender was the only male dancer.

The choreography follows the music in much the same way as all of Balanchine's work in this form (Concerto Barocco, or Bizet's Symphony in C). James Steward Morcom designed rather conventional period setting and costumes for the piece. Hugo Fiorato, violinist and Jack Braunstein, violist, were the soloists. The orchestra under the direction of Leon Barzin, who is musical director for the organization, was on a consistently high level.

Marie Marchowsky at Cort Theater

Marie Marchowsky gave her only Broadway concert since 1946 at the Cort Theater on April 26. Two large scale works—Antigone and Odyssey—and three of smaller dimensions comprised the program. Antigone, a free adaptation from the Sophocles drama, set to music by Isaac Nemiroff, had Miss Marchowsky in the title role and Lillian Wexler as the sister, Ismene. The Chorus was danced by Jacqueline Hairston, Sara Hamill, Muriel Manings, Marian Shapiro and Anneliese Widman.

While Miss Marchowsky is a Graham disciple, in her choreography she has a style and personality of her own. Though Antigone was much too long, and her group not up to professional standards, one noticed a great deal of originality and imagination in the handling of her subjects.

Odyssey, in nine sections, was based on the familiar "departure from childhood . . . deep pain . . . disillusion . . . adventure that preludes attainment of maturity." The subject may be familiar, but Miss Marchowsky showed sensitivity and a marked individual creative talent, as well as a knowledge of how to handle

(*Continued on page 22*)

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ROSINA LHEVINNE COMBINES BOTH COASTS IN HER TEACHING CAREER

Seasonal migration, an annual phenomenon for many musicians, carries Rosina Lhevinne back and forth across the continent, from her winter teaching post at the Juilliard School of Music to her summer master class for the Los Angeles Conservatory of Music and Arts. But in 1947-48 she made an extra circuit: the newly arranged curriculum at Juilliard provides for a seven-weeks' absence of the major teachers in midterm (balanced by the fall term opening two weeks earlier, the regular Christmas fortnight holiday, and three weeks added to the spring session), and this period was spent by Mme. Lhevinne on the Pacific Coast, visiting her family.

The fall of 1947 included among its music events the return of this artist to the concert stage, when she played the Mozart Triple Concerto with the duo-pianists Vronsky and Babin in the Town Hall series of the Little Orchestra Society, under Thomas Scherman's direction. When the three met for rehearsal, sat down at their pianos and began to play, Mme. Lhevinne says a feeling of instant *rapport* was established. The success of the performance was so marked that one of the major recording organization had the trio assembled early the following morning to issue their version on the company's discs.

This is Mme. Lhevinne's 23rd season of teaching at the Juilliard School. After the June 4 commencement she will return to California and her third annual master class at the Los Angeles Conservatory, beginning on July 19. A scholarship is offered for this session, the auditions to be held during the week of July 12. On the way west she will hold a short master class in Estes Park, Colo.; and at the San Diego convention of music teachers on June 27 will make an address and with Toscha Seidel play the A Major Sonata of Brahms for piano and violin. Her speech will have to do with The Artist-Student, and suggest how the teacher-pupil relationship should be modified to suit this type of pedagogy.

A Liberal Philosophy

Mme. Lhevinne's general philosophy in teaching is liberal. "I expect every member of my class to respect and develop his own talent, and to help provide an atmosphere in which others can do the same. A group I teach does not operate on the 'star system.' We are more like a theatrical stock company, in which a member may take the leading part in one production and in another have two lines to deliver.

"One of my theories is that I can gauge a pupil's flexibility and imaginative capacity by his attitude toward his *teacher's* studying. I am always in quest of more musical knowledge. One year I heard pre-Bach lectures; another season I took up conducting. I am amused and exasperated when I am warned that to attend such classes openly may make my students wonder why I find it necessary for further musical research, and that their confidence in me as a musical authority may be shaken.

"I reply that the student who respects me less because I study too may drop out of my class with my blessing! The ones I want are those who would feel like leaving me if I *didn't* keep on enlarging my horizon.

"I want to convey to my pupils openmindedness in music, and also that the mechanics and mathematics of the art are subordinate to the inspirational side. The greater includes the lesser. As Beethoven said, 'You cannot learn music through harmony and counterpoint. But you can learn harmony and counterpoint through music."

M. L. S.

Olga Eisner Describes Her Credo in Vocal Teaching

"Good singing, whether heard at the Metropolitan Opera, in a night club, on the light opera or musical comedy stage, or in a choir loft, has one quality in common—proper technic, however different the style used in these media. Good technic must serve the deepest, most refined interpretation, and become part of a singer. Only with freedom of vocal production can a singer be a great interpreter too."

Olga Eisner teaches her pupils in accordance with this credo. "The confidence that comes only from thorough technical grounding enables a pupil to do his or her best in any artistic medium. It also frequently preserves the voice and the ability to sing through a lifetime," she says. "Innate vocal quality and musicianship are endowments that must vary with individual singers, but the teacher can bring out the ultimate best in each talent. And the well-trained singer should be able to give his best in any environment."

Mme. Eisner has molded voices here and abroad for many years. Among her current pupils are Mimi Benzell of the Metropolitan Opera, protagonist of such roles as Queen of the Night in The Magic Flute; Lilly Windsor, the young American whose debut with the Rome Opera made a furore; Louise Burge, winner of the Rosenwald Foundation Award; Beverly Lane, a young soprano who recently made a successful concert debut in Chicago; and Martha Wright, who, under Mme. Eisner's tutelage, rose from the chorus to the feminine lead in Music in My Heart, Broadway operetta based on Tchaikovsky's music. From this engagement Miss Wright went to Montreal, where she is appearing in one of the leading night clubs.

"Three of my pupils, Dorothy Dawson, Conchita Gaston and Peggy Lee Whiting, have been invited to take an active part in the Tanglewood Festival this summer," the teacher said.

In Europe, Mme. Eisner's studio also attracted a wide variety of singers from the Vienna, Berlin and Dresden Opera Houses, as well as church soloists, cinema stars, and popular entertainers. One of her students, Auliki Rautawara, Finnish soprano, sang the role of the Countess in the first Marriage of Figaro production given at the Glyndebourne Festival, a performance preserved and still frequently heard on the records conducted by Fritz Busch. M. L. S.

NORMAN JOLLIFFE

Norman Jolliffe Artists Heard

Church soloists who are Norman Jolliffe singers include the sopranos: Edith Goodnoe at the Third Presbyterian Church, Newark, N. J.; Marie Andrews, Methodist Church, Summit, N. J.; Elizabeth Talbot, First Presbyterian Church, Elizabeth, N. J.; Edith Peterson, Emmanuel Baptist Church, Brooklyn; Florence Sprout and Lucy Koedding, contralto, Tremont Presbyterian Church, New York; Vera Wilson, contralto, Chapel of the Incarnation, New York; Preston Westmoreland, tenor, Warburton Ave. Baptist Church, Yonkers; Paul Yiengst, tenor, and Bruce Thurston, baritone, Second Presbyterian Church, Newark; Morton Davenport, Seamen's Institute Chapel, New York; Robert Tavis, bass, St. Mark's Methodist Church, Rockville Centre, L. I.; Edmund Heard, baritone, First Presbyterian Church, Elizabeth, N. J.

Curtis Institute Commencement

PHILADELPHIA.—The commencement exercises of the Curtis Institute of Music were held on May 1 in Curtis Hall with Mary Curtis Zimbalist and Efrem Zimbalist presiding. The 24 members of the graduating class were from all parts of the United States, ranging from Pennsylvania to Texas and California, and including one student from Czechoslovakia. Olin Downes of the New York Times made the address.

Paul Emerich Pupils Heard

Paul Emerich presented his piano pupils on April 28 in Carnegie Recital Hall. Those appearing were Frances Lyon, Helen Talmage, Ed Sorter, Richard Stark, Ethel Bramson, Margaret Markbreiter; Helga Sandor played the first movement of the Mozart Concerto in A (K. 488) with original cadenza, accompanied by Rudolf Schaar; Bertram Zimmerman was heard in Honegger's Concertino, with accompaniment by Byron Cantrell and Rudolph Schaar.

M.E.L. Marks 25th Year

The Music Education League, celebrating its 25th anniversary this year, will be the beneficiary of an operatic concert at Times Hall on May 23 under the direction of Adolph Eckstrom. Among artists taking part are Esther Lundell, Longina Nane, Mary Kershaw, Marietta Muhs, Edward Nyborg, Wallace Sturm, Harry Wayne, Edward Larsen, Antoinette Colavite and Catherine Berberian.

May L. Etts' Activities

May L. Etts was invited by the National Guild of Piano Teachers to judge auditions in Thomaston and Columbus, Ga., April 27 through May 6. Miss Etts addressed the Pittsburgh Piano Teachers Association at the Congress of Clubs, Pittsburgh. Her subject was Guy Maier's The Children's Technic Book. An associate teacher of Mr. Maier, she will conduct technic classes at his Summer Workshop Course, Virginia Intermont College, Bristol, Va., Aug. 2 to 13.

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THE VILLAGE CHURCH

Among many old and interesting spots in New York's Greenwich Village is the famous Greenwich Presbyterian Church, now entering upon a second century of existence. This stately Greek architectural edifice, popularly called the "Village" Church, celebrated its 100th anniversary in the fall of 1946.

Known also as the Thirteenth Street Church, it was founded as an outgrowth of the Third Free Presbyterian Church, which was located on the corner of Houston and Thompson Streets. Early in 1846 a small pioneering group decided to establish its home in a more favorable uptown section on West 13th Street, and on Oct. 23 of that year the cornerstone of the present church building was laid. Until its completion a year later, the congregation of 180 members worshipped in the small chapel of New York University on Washington Square. This soon became a flourishing parish, and it was said that the carriages on Sunday mornings surrounded the entire block of 13th Street, Seventh Avenue, 14th Street and Sixth Avenue.

The history of the edifice has included some dramatic occurrences. In 1855 fire destroyed the inside of the building, but the faith and energy of the parishioners led to a restoration of the church within the next ten months. During the next 25 years the Thirteenth Street Church faced the encroachment of commercial interests of the district, but under the able leadership of Dr. James H. Hoadley the work of church functioning went on. In 1902 a second fire left nothing of the old structure but its walls, roof and massive Doric columns which supported the front portico. Again the church was rebuilt, and the first Sunday in 1903 found the congregation once more worshipping in its own auditorium. In 1910 the 14th Street Presbyterian Church merged with them, and the organization is now known as the Greenwich Presbyterian Church.

•

The auditorium, in the shape of a Greek basilica, has a high, artistically ornamented ceiling and the large windows are of stained and leaded glass, of simple but beautiful design. The organ is resplendent with its terra cotta pipes and its case of graceful Greek architectural treatment. The pulpit is said to follow closely a work of Sir Christopher Wren. The lighting fixtures, chairs and pews are in complete harmony with the basic design, said by some authorities to be the finest example of Doric architecture in the East.

Today, under the leadership of the Rev. Dr. Jesse William Stilt, the Village Church meets fully the needs of the community with well organized religious, welfare and recreational programs; in 1946 the adjoining Community House was formally opened. Thus the second century of a great community-minded church has begun auspiciously.

American Guild of Organists Service

The annual Ascension Day service, under the direction of Harold Friedell, F.A.G.O., was held on May 6 at St. Bartholomew's Church, New York. Participating choirs in addition to that of St. Bartholomew's, were those of All Saints Church, Great Neck, L. I., Hugh McEdwards, A.A.G.O., choirmaster; Calvary Church, New York, J. H. Ossewarde, A.A.G.O., choirmaster; Chapel of the Incarnation, New York, M. Searle Wright, F.A.G.O., choirmaster; and Emanuel Baptist Church, Brooklyn, Henry Fusner, choirmaster. The program included works by Vaughan Williams, Peter Philips, Leo Sowerby, Horatio Parker and Philip James. Searle Wright played organ works by Dupré, Crandell, Tournemire and Karg-Elert.

On May 24, at Schrafft's Restaurant, 5th Ave. at 46th St., New York, the Annual May Dinner for members of the Guild and their guests will be held. The guest of honor will be Ernest M. Skinner, in recognition of his long and distinguished career as a builder of organs.

Paulist Choristers at Carnegie

The celebrated Paulist Choristers, Father Joseph R. Foley conducting, gave an unusually fine program of sacred and secular choral music in Carnegie Hall on April 18. The event was also a golden jubilee tribute to Father Finn, whose long service in the realm of sacred music has contributed much to this specialized field. Father Finn founded the Paulist Choristers and for 36 years was its conductor.

Examples of classic polyphony, English madrigals; German Baroque, works of a few Romantic composers and the Russian liturgy figured in a program of wide scope and variety. There was a scholarly and cultural glow over the entire proceedings; throughout, a highly trained, musicianly, quiet-voiced group of young boy singers skilled in a cappella singing, was in evidence. Their pleasing, uniform vocal coloring reflected at all times a striving for ensemble tonal balance, rather than an attempt at complete, contrasting expressiveness through the use of varying degrees of intensity. In general, the singers' diction was projected in clean-cut, correct style. Father Foley directed the choristers through the intricate program with understanding and taste.

George Kemmer's 25th Anniversary

George Kemmer, composer, organist and choirmaster at St. George's Protestant Church, New York City, was honored on April 25 by the 120-voice choir which he has moulded into an outstanding musical and vocal unit—one of the finest in the city—during his 25 years of service at the church. In his youth, Mr. Kemmer was a leading boy soprano at Grace Church, New York, and later among numerous other activities served for some years as organist and choirmaster at Grace Church, Orange, N. J., from which he was induced by Dr. Karl Reiland in 1923 to come to St. George's.

After the regular Sunday morning service on April 25, the choir and approximately 200 friends, parishioners and musicians gathered in the magnificent choir crypt beneath the main body of the church, where a beautiful silver loving cup bearing the church seal and a parchment scroll on which were inscribed the names of the present choir members were presented to Mr. Kemmer.

In referring to the musician's long, faithful and successful service at St. George's, the Rev. Dr. Reiland, rector emeritus, paid tribute to the important musical and choral results achieved by him as choirmaster. He also spoke in glowing personal terms of him as a man and a leader of young people. A reception followed, during which Mr. Kemmer was the recipient of felicitations and good wishes for the future from the assembled guests.

This department of Musical Courier adds its congratulations and expresses the hope that he may find it possible to continue his splendid services in the upbuilding and maintaining of music at St. George's for many years to come.

Choir Notes

The Creation of Haydn was given at the Brick Church, New York, on April 25, by the motet choir under the direction of Dr. Clarence Dickinson. Soloists, Corleen Wells, Viola Silva, Virgil Day, Frederic Baer.

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The senior choir of St. Philip's Episcopal Church, Newark, N. J., presented Millicent Thomas, pianist; Ruth Finch, mezzo-soprano, and Fred Conwell, tenor, in a choir concert at the Griffith Auditorium on April 23.

•

The 25th annual service of Negro Spirituals by Burleigh, Hall Johnson, Dett and Kemmer was presented by the combined adult and junior choirs at St. George's Church, New York, on May 2. George Kemmer conducted the truly superb program.

Mildred Dilling played a harp recital before the event. Among the soloists were Carol Brice, contralto; Helen Phillips, soprano; Marcus Hall, baritone; Eliot Pflomm and John Westlake, bass.

•

Eleanor Kallman was heard in an organ recital on April 25 at the Church of the Redeemer, St. Albans, L. I. Her program included works by Mendelssohn, List and Hollins.

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The West Point Cadet Choir, 100 strong sang in the East Room of the White House on April 24, for President and Mrs. Truman, the White House Staff and their families.

•

A Welsh Singing Festival, with William R. Hughes of Scranton as guest conductor, was held at the Welsh Congregational Church, New York, on the afternoon and evening of May 2.

MUSIC FOR THE CHOIR LOFT

Reviewed by Leon Carson

For Organ

MESSE BASSE (SUITE BRÈVE RELIGIEUSE) by Robert Leech Bedell. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $1.

A new organ suite consisting of Entrée, Introit, Offertoire, Communion, Sortie. Registrations well marked. This is charming music, simple, melodious and reverent in feeling. Suitable for church service and recital program alike. Entire suite, 12 pages.

MORAVIAN EVENING HYMN, by Harvey Gaul. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 75c.

Based on a Moravian hymn-tune of the 17th century, "Old 29th," the composer has achieved an organ composition of worth which is suitable for church service or for recital purposes. Simple, in flowing style and intermittently brilliant and delicate in its coloring and yet solid in texture. Runs and trills are important factors throughout. Registrations plainly indicated. 7 pages.

SIX FUGUES ON BACH, by Robert Schumann (Op. 60). Edward B. Marks Music Corp., N. Y. $1.

These six fugues as revised by Robert Leech Bedell (Marks Organ Library, No. 72) make for a valuable contribution to the organ literature of any church. The Schumann treatment of theme, mood and plan for execution have been faithfully edited and in some cases extended to accommodate present-day purposes. The music is not easy and requires dexterous, ofttimes delicate keyboard manipulation on the part of the organist. Registration, including pedaling, well marked.

SINFONIA, by Marcel Dupré (Op. 42). The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $2.75.

This lengthy and noteworthy composition by the famous musician and organist, Dupré, provides a new and excellent vehicle for a beautiful joint piano and organ presentation. Composed with a special view to the concert-recital field, it is unusual in its purpose of collaborating two such important instruments, to be played by competent artists. The moods are many and delightful in contrast and the entire writing well scored and marked. 46 pages.

OVERTURE TO THE OCCASIONAL ORATORIO, by G. F. Handel. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $1.25.

This introduction to a well-known but seldom sung oratorio has been rather freely but efficiently arranged for use as a separate solo presentation. The original feeling and basic musical values have been maintained in a conscientious manner. Suitable for the beginning or ending of the average church service or for festival and recital use. 15 pages.

SA

PRAISE TO THE LORD, THE ALMIGHTY, (In "Praxis Pietatis Melica" 1668). Arr. by Carl F. Mueller. Carl Fischer, Inc., N. Y. 15c.

A carefully arranged hymn-anthem of praise for 2-part chorus of treble voices (S.A.) with piano or organ accompaniment. Text by Joachim Neander (translation by Catherine Winkworth). It is bright in musical color and moves rapidly. Vocal tessitura easy throughout. Suitable for general or special service. 5 pages.

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By MARY CRAIG

TODD DUNCAN,
bass-baritone.

"Ambassador of Good Will"

Even without the beautiful voice with which he is gifted, Todd Duncan would still be an ambassador of good will and a distinguished representative of his race; for he makes friends wherever he goes. He was born in old Kentucky, in the bluegrass region. Seeking better opportunities for their children, his parents moved to Indianapolis, where the young lad with the exceptional talent and the quick mind had his preliminary training which included his B.A. from Butler College. Later he received an M.A. from Columbia University and continued intensive voice study with several outstanding teachers. Interested in the art of teaching as a fundamental of vocal artistry, Mr. Duncan began his professional career as an instructor, eventually going to Howard University as Professor of Music.

A musicologist, a singer who has won laurels as a recitalist of lieder, classic, folk and contemporary song, a dominating stage figure in varied fields of lyric-drama, Todd Duncan possesses that enviable combination of clear understanding and artistry that has made him not only a personality but a personage in academic and active music life.

His has been a rich and varied experience. He has sung in Music Halls and in the *recherché* ballad concerts of England; he has been soloist on great musical occasions with orchestra and in festival. He has thrilled his audiences in Scandinavia and has heard Australian auditoriums reel and rock under the concerted stomp and rhythmic accented beat which express the uttermost approval of the people "down under." He has seen the captious Italian hearers swarm to the foot of the stage and applaud until the lights of the hall were extinguished. He is not without honor in his own country, where sold-out houses and a thoroughly commending press usually greet his appearances, from the Lewisohn Stadium to the Hollywood Bowl, with the New York Philharmonic, the Philadelphia Symphony, and innumerable other major ensembles.

Although Todd Duncan skyrocketed to international fame with his poignant portrayal and magnificent singing in the premiére of Porgy and Bess, he is far from being a "one role" singer; his Tonio and Amonasro have met with unanimous acclaim. The more dramatic stage parts have been equally successful, notably the English production of The Sun Never Sets and the New York run of Cabin in the Sky. Hollywood has drafted him for the cinema and the West Coast hailed a presentation of Showboat in which the baritone was starred.

Radio audiences also have heard Todd Duncan on coast-to-coast hook-ups. And in the concert field he has pioneered new recital series in eleven countries of South America between extensive tours of Canada, the United States, Australia, New Zealand and the British Isles. One wonders where or when he finds time for his research and study. His home life, moreover, is his pride and delight.

"For a long time I kept to the dark-skin roles in opera," Mr. Duncan said. "Now the field is widening. Besides doing Emperor Jones and Amonasro in Stockholm, L'Africaine in Rome, Escamillo and Wotan are being scheduled for future appearances." And so the curtain rises again on a far-reaching vista of musical activity.

D'Angelo Heads New National School of Opera

The National School of Opera has grown out of the need for specialized training that can alone bridge the gap between excellent vocalization of selected excerpts in studio or in concert, and the actual enactment of a complete character part on stage. Headed by Louis D'Angelo, baritone of the Metropolitan Opera Association, as director, with Wellington Ezekiel, well-known bass-baritone of opera and oratorio, and Pasquale Rescigno, conductor and coach, the school staff has been chosen and a curriculum planned offering intensive, focussed work in opera and oratorio. It includes study of scores, dramatic presentation, the artistry of makeup, sight-singing, and general musicianship. Two interesting courses listed are the opera chorus class, conducted by Maestro Rescigno, and the oratorio, that close relation of the lyric drama, guided by Mr. Ezekiel.

"It is our intention to work towards creating reliable singing artists," said the director. "We hope to develop the imaginations of our pupils as well as to advise them on stage deportment and continuity in a part. Besides clarity of diction in opera, one must know how to keep the melodic line under control, no matter how difficult. Above all, the audience must be able to follow the speech, tone and action; otherwise the performance is either static or confused. To convey the meaning subtly without overacting or over-stressing takes practised skill."

Mr. D'Angelo added that while posture, gesture, position in scene and kindred points of dramatic technique should be considered, no action should be too stylized. "I believe in flexible characterization," he continued. "The chief trouble for singers is in the lack of sufficient practise in a part. It is far preferable to do one role ten or twenty times than to do ten parts once or twice.

"A decade or so ago, it was possible even with a major company to spend unlimited time in preparation; I have known an hour's work on one tiny point of action. Often a three-hour rehearsal would cover only one or two pages of the score. I recall how Didur and Papi nearly killed themselves, not to mention the rest of us, when working out Don Carlos in the old way. Every scene was thought out. Production care such as this is usually not feasible today under changed economic conditions and new musical regulations. But it is the memory of the wonderful, painstaking labor for fine presentation that gave me the inspiration for the School of Opera."

•

Born in Naples, Mr. D'Angelo came to America with his parents at the age of three. His father became a citizen and the boy grew up in the American schools. Music training became focussed at the New York College of Music. The young baritone had his first feel of the footlights with the Savage Opera Company on tour in an English production of The Girl of the Golden West. They travelled 23,000 miles in seven weeks, a seasoning experience! Among his earlier engagements were those with the Aborn Opera Company; in vaudeville at the Orpheum and Palace Theatre, New York, and the Tivoli in San Francisco ("to make money to study"); with Victor Herbert and his Rose of Algeria at the Broadway Theatre; later with the Century Opera seasons in English. He has also been heard in Don Pasquale with the Charles L. Wagner group, with the Chicago, Ravinia and San Francisco Opera Companies, and of course with the Metropolitan, of which he is still a member.

LOUIS D'ANGELO

D'Angelo recalls vividly the brevity of his audition for Gatti. He commenced with an excerpt from the King's role in Aida. Five bars, and he was halted with a "what else?" from the impresario. "Let's try it in the high key," he thought, and began the Silvio ditty from Pagliacci. He was just getting ready for the top note when the great hand was held up and he was stopped, offered a weekly wage and a contract. His debut was made as Wagner in Faust. From then on Louis D'Angelo has been kept busy singing practically every written low-voice part in the "Met" repertory, including several of the rare ones only found today in the anthologies.

In these thirty years he has learned to know the stage, to understand the perplexities and achievements of the singing actor. While he speaks the language of "golden age" vocal art, the new speech-terms of television and the ultra-modern terminology are equally familiar to him, since his singing assignments have been of infinite variety.

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PACIFIC COAST MUSIC

Hollywood Bowl to Offer 27th Series, Under Ormandy

LOS ANGELES.—Hollywood Bowl's 27th season of Symphonies under the Stars will open July 13 with Eugene Ormandy, musical director, conducting a concert featuring John Charles Thomas, American baritone. Programs will be given every Tuesday, Thursday and Saturday night for eight weeks, it is announced by Karl Wecker, general manager.

A highlight of the series will be the first western performance of Mahler's Eighth Symphony under the baton of Ormandy, who will conduct at least 16 of the 24 programs, including two performances of Madame Butterfly, closing the season. Soloists engaged for the Mahler choral symphony are Frances Yeend and Olive May Beach, sopranos; Eula Beal and Suzanne Coray, altos; Charles Kullman, tenor; Mack Harrell, baritone, and George London, bass. The Los Angeles Bureau of Music, J. Arthur Lewis, co-ordinator, has aided in the organization of the two adult choruses trained by Hugo Strelitzer, Bowl choral director and Adolph Heller, assistant conductor of the Hollywood Bowl Orchestra, and a boys' choir rehearsed by Roger Wagner.

Opening week also includes an appearance by the winners of the Atwater Kent auditions, carried on for many weeks. The opening Saturday night will be devoted to the traditional Gershwin concert with Oscar Levant as piano soloist and Leith Stevens conducting.

Symphony programs and vocal and instrumental soloists are scheduled on Tuesday and Thursday nights, and Saturdays will be more popular in character. Three performances of ballet are also planned for the season.

HOLLYWOOD JOTTINGS

Two interesting background scores previewed recently are both the work of Daniele Amfitheatrof for Universal-International—Letter from an Unknown Woman, and Another Part of the Forest. The central figure in the former is supposed to be a concert pianist, and the entire score is based on the Liszt D flat Concert Etude. The other score ably underlines some tense drama; both pictures are well acted and directed.

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In Berlin Express for RKO-Radio Productions, Frederick Hollander has plenty of dramatic action to underscore; he does it with good taste while packing a lot of punch.

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Metro-Goldwyn-Mayer has a notable array of tune-filled pictures, with seven already completed for release and four more now either in production or being prepared. In addition, two film dramas, Big City, recently completed, and Sun In the Morning, scheduled to start at once, are highlighted importantly with music. These pictures utilize the largest group of singing and dancing stars in the history of the studio. Among music folk appearing in them are Lauritz Melchior, Jeanette MacDonald, Marina Koshetz, Lotte Lehmann, Judy Garland, Frank Sinatra, and others.

•

The Music Department at Universal-International has conducted special experiments in dramatizing human emotion musically for the background score of the Fredric March picture, I Stand Accused. Milton Schwarzwald, studio musical director, and Daniele Amfitheatrof, composing the score, collected a number of unusual instruments, including electric ones, and other equipment for the tests which took over two weeks. The recording was done separately from the regular musical background, and required a special group of players.

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Samuel Ball is having a series of professional recordings made to show the progress of his piano students. Regular bi-weekly studio recitals will continue until the end of the season, and several of these have been recorded professionally as well. Jo-Ann Connor, artist student, recently scored in recital in South Pasadena.

•

Two public recitals in June will be given by piano pupils of Helena Lewyn, whose students are heard in regular monthly appearances on KXLA on the Pianists of the Future program, and informal studio recitals. An exponent of Godowsky and Buhlig, Miss Lewyn has several movie and radio personages among her students, including screen star Ann Blyth, and Johnny McGovern, who is "Little Beaver" on the Red Ryder Show. Joy Freeman will play Chopin and Ravel works on the coming radio show.

•

Richard Tucker, tenor of the Metropolitan Opera, will sing the Schubert Serenade in the Paramount picture Now and Forever, featuring Claude Rains. The picture is based on the life of Enrico Caruso, and in addition to Mr. Tucker's voice original Caruso records will be used.

•

This season's attractions offered under Mary Bran's aegis in Los Angeles include the Westminster Choir, Dr. John Finley Williamson, director (an evening and matinee pair of concerts), Charles Weidman and his dance company (four programs), Rhythm of Spain troupe with Lolita Gomez and Federico Rey (three programs), the newly-organized Seidel String Quartet, headed by Toscha Seidel, and the Los Angeles debut of Gilbert Reese, cellist, whose recital included the first performance of Castelnuovo-Tedesco's Kol Nidre. R. D. S.

An Ernest Bloch Program Given

An evening of Ernest Bloch's works was given on the Art Museum Concert Series, Portland, Ore., under Henri Arcand. Participating were Amelia Vincent, violist and member of the Portland School Music Department; Ruth Evelyn Stoughton, soprano; David Campbell, pianist; Milo Wold, violinist of Linfield College. Mr. Arcand was at the piano for the viola suite and songs and joined Mr. Wold in a sonata performance. Mr. Bloch has been a resident of the State of Oregon for eight years. E. H.

HOLLYWOOD BOWL AT NIGHT.
The 27th season of "Symphonies under the Stars" opens July 13, with Eugene Ormandy as musical director. It extends over eight weeks. (Photo by Otto Rothschild.)

Hood River, Ore., to Hold First Festival in August

HOOD RIVER, ORE.—The Hood River Music Association plans its first annual festival, Aug. 5 to 8, under the direction of Boris Sirpo. The association has a symphony orchestra of 50 and a junior orchestra of 100. Mr. Sirpo has also organized and directs a chamber orchestra of 65 players. An adult chorus of 50 and a junior chorus of 100 will be augmented by 500 for some numbers.

The Alma Trio will open the festival. A chamber orchestra program is set for the second day, and a performance of Honegger's oratorio King David with more than 600 participants on the third day. Ezio Pinza is the soloist on the final day, accompanied by the Hood River Symphony in excerpts from Faust and Boris Godounoff.

The Hood River Music Association intends to build this annual event into one of America's music centers. It is estimated that the forthcoming four-day festival will attract 10,000 visitors. A. J. L.

Soviet Composers Plan to Sue Twentieth Century-Fox

Four Soviet composers, Dmitri Shostakovich, Serge Prokofieff, Aram Khachaturian and Nicolai Miaskovsky, and their American agent, Am-Rus Music Agency, Inc., have instructed Charles Recht, attorney, of 10 E. 40th St., New York City, to proceed against Twentieth Century-Fox for using their music without authority in the forthcoming film The Iron Curtain. The four composers have cabled Mr. Recht, protesting the use of their music and their names, and have authorized him to take all legal steps necessary, according to a representative of Am-Rus Music Agency.

Mr. Recht has notified Twentieth Century-Fox that "any use whatever of the music of these composers, or of their names, in connection with the picture, is without any authority and contrary to the express wishes and direction of the composers, and also constitutes a libel on them in view of the anti-Soviet character of the film."

"Twentieth Century-Fox," said Mr. Recht, "has for some time been fully informed of the opposition of the Soviet composers to the exploitation of their music and their names in association with 'The Iron Curtain,' but they have refused to consider the composers' wishes. They have stated that they intend to release their picture with the Soviet music and the composers' names included. It is therefore necessary for me to take legal action to protect these composers by whatever procedure may be necessary."

Concert Aids UN Children's Appeal

A benefit for the American Overseas Aid-United Nations Appeal for Children was held on May 3 at the Metropolitan Opera House, produced by the UN Theater, Inc., and the Theater Arts Program of the Walt Whitman School, with the cooperation of the Catholic Actors Guild, Negro Actors Guild, League of New York Theaters and other organizations. Many prominent figures of the screen, stage, radio and music took part.

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Youth Orchestras Call for Able Leaders

Pacific Northwest Conductor Tells Need of These Organizations

By FRANCIS ARANYI

When I was studying in Berlin I happened to be in one of the rehearsals of Arthur Nikisch with the Berlin Philharmonic Orchestra. The French horn solo of the well-known theme of the slow movement of the Fifth Symphony by Tchaikovsky was played by the excellent first horn player.

Nikisch listened, deeply affected, and expressed his delight with the (as he said) incomparable playing. However, he asked the man to play it over, again and again, correcting this and that. After about twenty minutes of rehearsing only this theme, the whole phrasing was quite different from the first playing. The horn player was exhausted, but delighted with his "own" interpretation.

Where can future conductors receive a schooling which enables them to practice such a psychology? Where can individuals, who want to become conductors (musical leaders), receive experience which enables them to apply musical leadership? Where are the little theatres, ensembles, orchestras or coaches (*correpetitors*) which are the sources from which real craftsmanship grows? Is it necessary to name the great men of the baton of today who—at least most of them—during their "apprenticeship" had to dig out the almost impossible from inadequately prepared orchestral, choral and soloist personnel?

It would be desirable if conductors would realize more and more the need of training inexperienced orchestras and of performing with them. From the midst of these can then naturally grow the future leaders and players.

It is believed that Gustav Mahler once said that there are no good or bad orchestras, but only good or bad conductors. One can safely go a step further. There is—always considering, of course, certain technical limitations of inexperienced players—no difference between orchestras of older or younger players if either one is strongly convincing in its interpretation of music. And that, again, depends on the one who conducts them.

•

The reason one occasionally encounters a patronizing smile at the mention of being a conductor of a young people's orchestra may easily be found. It has happened many times that I have noticed an apologetic attitude on the part of youth orchestra leaders. Their desire and obvious preference to be conductors of adult orchestras have led them to belittle their own positions.

It is not the desire to which I object. What violinist would not yearn to play a Stradivarius? However, the best Stradivarius will not sound to its utmost beauty if technical skill as well as artistry is not applied. Similarly, a top-ranking orchestra composed of accomplished instrumentalists may sound dull under the baton of a mediocre conductor.

While there are some very able and self-respecting youth orchestra leaders, there are too many others whose apologetic attitude leads one to suppose that they are unaware of what it really takes to be a conductor. They obviously fail to realize that they are fortunate in having an instrument on which they can practice and that they should use this opportunity to its fullest advantage for their own development as well as for the individual players of the group.

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Although it is jokingly claimed that a conductor is lucky that his baton doesn't sound, this is, sadly enough, all too often the truth. Yet, with inexperienced players, a conductor can prove his ability by turning his baton into a magician's stick.

A great conductorial mind is not only a tool of technical skill, but also a constructive force in the development and projection of music. To reach a continuous and effective exchange between conductor and orchestra, both must not only be trained as outstanding instrumentalists and performers, but must also be furnished with the artistic spirit of interpreters. A challenging musical and human task is waiting right there for the apprentice; he must learn how to build solid fundamentals of a musical instrument in such a body as the orchestra, which should be able to respond to the concepts of any great conductor.

FRANCIS ARANYI

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We all know that talent, often erroneously mistaken for genius, is not the only factor in the development of an artist. A large amount of talent goes to waste just because it is discouraged by inadequate instruction, and lack of inspiration. Our youth is most eager to learn, and it is astonishing to see what they are able to accomplish.

Numerous youth symphonies have sprung up in the last decade, but unless they are turned into breeding places for thoroughly trained musicians, where the emphasis is put on the quality of music and not the number of credits received, where a degree consists ONLY of deep understanding of music and how to produce it, these institutions will be failures.

If music as an art and its production in the pure sense of this ideal are to survive, leaders have the task of giving and demanding the essential depth of understanding combined with technical mastery. With all consideration for the necessity for highly developed technical skill, the preeminent value lies in the deep spiritual re-creation of music.

For example, in Richard Wagner's time the musicians in general were not equipped with the technical requirements for his compositions. Nevertheless, everyone who participated in the production of his works approached the task with so high a spirit, and the true meaning of the music itself was brought out in such a way, that professionals and public alike received it with enthusiasm.

Francis Aranyi is the Musical Director and Conductor of the Youth Symphony Orchestra of the Pacific Northwest, with headquarters in Seattle. The organization also maintains a summer music camp for instruction of young players in orchestral performance.

Margaret Henderson Smith In Spring Engagements

Margaret Henderson Smith, soprano, during the last two months included in her engagements: a program for the artists and teachers' Benevolent Society, Hyperion House, with Georgana Crane, accompanist; a dinner program at the Marble Collegiate Church; a costume recital at the Community House, Forest Hills Gardens; and an appearance, accompanied by Elva C. Elze, at the Home for the Aged, Brooklyn. As a member of the St. Cecilia Club of New York, Miss Smith sang in the spring concert at the Hotel Plaza, and as a member of the Brick Church Choir took part in Elijah, Hora Novissima, Brahms' Requiem, Everyman, St. Matthew Passion, Crucifixion, and Creation.

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CHICAGO: Rodzinski's Farewell

By DOSHA DOWDY

CHICAGO. — The symphony concerts of the past fortnight closed the orchestra's most eventful, and certainly its most turbulent, season. They also ended Artur Rodzinski's tenure as Artistic Director of the Chicago Symphony Orchestra.

The concerts of April 22-23 featured Vladimir Horowitz in Rachmaninoff's Third Piano Concerto, programmed to commemorate the 20th anniversary of the soloist's first appearance with the orchestra, made in this work on March 10-11, 1928. The performance was an exceptionally notable one. There was great warmth of feeling and beauty of tone, and such exciting climaxes and tremendous orchestral effects as to make the piano seem almost inadequate to the artist's demand. Horowitz received a tumultuous ovation, which he shared with conductor and orchestra for their fine support.

Weber's Overture to Der Freischütz, William Grant Still's imaginative and attractive Wood Notes Suite, and a particularly brilliant performance of Stravinsky's Fire Bird made up the symphonic portion of the concert, one of the season's high occasions.

The two large works programmed for the final concerts were Brahms' Fourth Symphony, a performance too heavy to be remembered as a distinguished one, and Strauss's Ein Heldenleben. This reading was thoroughly alive musically and found Dr. Rodzinski and his men at their best.

Rodzinski's Valedictory

Following a swift-paced, rousing performance of Sousa's March, The Stars and Stripes Forever, closing the program, various loud demonstrations of acclaim came from the audience. After insistent recalls, Dr. Rodzinski spoke, expressing his appreciation for the audience's response, and for the cooperation of the orchestra. In closing he said, "I will make no statements until after the concerts, and in another place. I am at your disposal, and will come back whenever you want me. Give me the tools and I will finish the job."

Following Friday's concert, the press was notified from the office of Walter B. Wolf that the conductor would hold a press conference the following morning (May 1). At this time, Rodzinski brought strong accusations against the orchestra management and denounced the Trustees for "denying him a hearing." Among other charges made was one that "the management was responsible for his loss of the Columbia Recording contract."

When asked, "If it were possible to do something here, what would you like to do?", he replied, "The Auditorium is still my dream. Maybe Chicago is ready for two Orchestras. There could be weeks of symphony, with fewer weeks of opera, and they might be combined at the close of the year into a fine festival, which would be profitable financially, since the opera performances would be repeated. This would require a deficit of $50,000 to be underwritten. The gross expenditure would be perhaps $90,000 or more. . . . I have dreamed of coming to Chicago for 23 years. I came with a great vision which I have not lost—to make Chicago a great music center. No matter what happens, Chicago is my town. I know this is my city, and I still hope to complete the job."

Rare Music at Newberry Library

A survey of the development of music in earlier days was presented at the first of three concerts in the Newberry Library on April 13 when a string quartet headed by John Weicher with René Rateau, flutist and Robert Mayer, oboist, played music of Byrd, Purcell, Haydn, Mozart, Boccherini and two lesser known Baroque masters, Kraus and Vachon. The second concert presented 17th and 18th century music written for one, two and three instrumentalists and singer. Bruce Foote, baritone; Franz Polesny, violinist; Milton Preves, player of viola and viola d'amore, and Gavin Williamson, harpsichordist, were soloists in sonatas and songs by Buxtehude, Corelli, Lully, Couperin, Samuel Pepys, Leveridge and others.

The final concert offered dramatic music for choral ensemble, soloists and chamber orchestra. Purcell's The Yorkshire Feast Song, an Ode (1689) and Handel's masque Acis and Galatea comprised the program. Soloists were Maud Nosler, Florence Smith, Florence Gilman, sopranos; Maurine Parzybok, Elizabeth Brown, contraltos; William Miller, Paul Nettinga, tenors; and Reinhold Schmidt, Donald Gramm, and George Smith, basses. Barret Spach conducted the orchestra.

City Club of Chicago Observes Music Week

Among the activities celebrating the silver anniversary of National Music Week was the Forum luncheon staged by the music committee of the City Club of Chicago (Max Targ, chairman). Rudolph Ganz, Dr. Helen Howe, director of music for the Chicago public schools, and Louis G. LaMair, president of the American Music Conference, were the featured speakers. A musical program was provided by Pruth McFarlin, concert tenor, and Anne Maria Nuzzo, pianist.

RUTH RAY,

who appeared as soloist with the Chicago Symphony Orchestra under Tauno Hannikainen in the final concert of the Cornell College May Music Festival (Mt. Vernon, Ia.), which celebrated its 50th anniversary on May 6, 7 and 8. Miss Ray, at the request of the festival committee, again played Lalo's Symphonie Espagnole, in which she was heard as recitalist at the same event during her first season. At that time she also appeared with the Chicago Symphony, under the late Frederick Stock. (Photo by G. Nellidoff.)

Orchestra Hall Concerts

Orchestra Hall concerts given recently by local music organizations of importance, include the Marshall Field Choral Society under Edgar Nelson featuring the eminent American violinist Albert Spalding as soloist; the Business Men's Orchestra, George Dasch conductor, with Lois Bannerman, harp soloist; and the Civic Music Association's 35th annual Youth Festival, Marx Oberndorfer, conductor of the Youth Chorus, and Tauno Hannikainen, conductor of the Civic Orchestra, with Joel Levin, pianist, as soloist.

Herman Clebanoff Heard

Herman Clebanoff's violin recital on April 9 proved to be one of the most rewarding programs of the season. It included sonatas by Vivaldi-David and Richard Strauss, the Glazounow Concerto in A Minor, also a suite of American folksongs arranged by Alan Shulman, and compositions by Achorn-Auer and Rossini-Paganini. Great beauty of tone, sensitive phrasing, and excellent technical equipment were in evidence throughout the performance. Clara Siegel's distinguished pianism complemented Mr. Clebanoff's artistry.

G. B.

Capital University Choir

The Chapel Choir of Capital University, Columbus, Ohio, presented a satisfying program in the Chicago Opera House on April 18. Under the conducting of Ellis Snyder, the group's singing was characterized by fine tone quality and effective blending of voices, as a whole. The varied program included compositions by Nikolsky, Bach, Palestrina, and other familiar choral composers. Darius Milhaud's Jerusalem, based on a poem by Claudel, was perhaps the most interesting song of the entire concert.

G. B.

Joseph Cole Sings

Joseph Cole, in his Kimball Hall recital of April 25, displayed a fine flair for the dramatic, particularly in Handel's Honor and Arms from Samson and Dagli Immortali Vertici from Verdi's Attila. A group of German lieder was also a sympathetic group for the artist; Schubert's Der Wegweiser was particularly effective. Although the diction was not clear at times, the voice is one of fine quality and is used, for the most part, expressively and intelligently.

G. B.

Ida Krehm's Recital

Presented by Sigma Alpha Iota, International Musical Fraternity for Women, Ida Krehm was heard in one of the season's outstanding piano recitals at Fullerton Hall on April 27. Miss Krehm's lucid musicianship recreated expertly Brahms' C Major Sonata, three Scarlatti Sonatas, a well-chosen Chopin group, a set of Etudes by Scriabin, and two modern, sparkling South American works by Vianna and Ginastera. Infante's El Vito rounded out this stimulating concert to perfection.

J. M.

Opera Theatre Opens Season

As its first production of the current season The Opera Theater, directed by Giovanni Cardelli, presented an English version of La Traviata at the Shubert Theatre on April 18. The translation, by Mr. Cardelli himself, was better than most, and the production as a whole moved smoothly, in spite of unfortunate stage direction, apparently designed to emphasize the "intimate" aspects of this version. The conducting of Paul Breisach was accurate and forceful, and the soloists and chorus responded ably to his direction. Andzia Kuzak was a touching Violetta, who also sang charmingly; and Frank Rogier gave his best performance so far in Chicago as Germont père. As Alfredo, John Toms revealed a pleasant light voice, but no startling histrionic ability. The minor roles were poorly cast, except for George Tozzi and Lois Gentile, who, as the Baron and Annina respectively, performed with considerable competence.

A repetition of Britten's Rape of Lucretia, an outstanding success of last season, was the group's second production on May 2. Paul Breisach again conducted with authority, and Marguerite Piazza, Edward Kane, Emile Renan and Frank Rogier repeated their former roles with added assurance. Alice Howland, last year's Bianca, brought dignity and distinction to the part of Lucretia, and other newcomers to the cast were Nancy Carr, who sang well as the Female Chorus; Oscar Natzka, a sonor-

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ous Collatinus; and Vivian Bauer, an excellent Bianca. W. M. S.

Fantozzi Conducts Mid-West Opera Co.

The Mid-West Opera Co. (William Fantozzi, artistic director and conductor), presented Cavalleria Rusticana and Pagliacci to a full house at the Eighth Street Theatre, Sunday evening May 2. Mr. Fantozzi, with the authority of a seasoned conductor, led the well staffed orchestra, chorus and experienced cast of Cavalleria in the best performance to have been given by the organization. The roles of Alfio and Turiddu taken by the guest artists Stefan Kozakevich and Virginio Assandri would have done justice to a major company. Virginia Parker showed marked operatic flair as Santuzza, handling her lyric soprano remarkably well. Lois Gentile (Lola) and Vera Jeske (Lucia), whose talents have been recognized in various local opera performances, completed the cast. Those appearing in Pagliacci were Kozakevich, Jack Hurley, Esterina Di Nicola, Michael Brennan, Daniel Cobb, Robert Pickerell and William Wolski.

Gillette and Micari in Joint Program

Gillette and Micari demonstrated a homogeneous blend of their talents in duo-piano playing at Kimball Hall on April 20, if this kind of finesse may sometimes sacrifice a certain spirit and spontaneity. Included on the program were the Prelude from a Bach Cantata, arranged by Blythe Owen; the Sonata in D major by Mozart; Saint-Saens' Variations on a Theme by Beethoven, and Rachmaninoff's Suite No. 2, Op. 17, also two works of Grainger, especially arranged for the artists by the composer. D. A.

Sorelle Levitt Presented

George Perlman presented Sorelle Levitt, violinist, accompanied by Cynthia Hotton, in "Fiddle-Logues" on April 12, at Cordon Music Hall. The program, listing Grieg's Sonata No. 3, Op. 45, and groups of shorter numbers by other composers, among them Mr. Perlman himself, was embellished by short passages of poetry and prose read by Miss Levitt before each selection to set the moods of the pieces. This novel departure from formal recital presentation was enthusiastically received by a large audience of the young violinist's friends. H. L. B.

Progressive School of Music Notes

Pupils of the Progressive School of Music (Harriet Kay, director), who received superior rating in a recent contest sponsored by the National Federation of Music Clubs in the State of Illinois, appeared at the convention of the Illinois Federation of Music Clubs at the Edgewater Beach Hotel on April 25. Cynthia Robinson, Robert Jasinski, Lawrence Leverenz, Jared Sonies, Darice Richman, Sharon Weisbach, Kenneth Janczak, Marlene Richman, Jewel Covelli, John Thomas Covelli (all solo piano); Alice Zwolinski and Theresa Opiela, Jewel and John Covelli (piano duo); Tula Theodos, Jewel Covelli, Jeanette Strach and Corrine Biomarz (quartet); Kenneth Lee Donaldson (clarinet); and Dolores Lugo and Mary Joan Dougherty (dramatic art).

Two of these students won "District" honors, John Thomas Covelli in piano and Dolores Lugo in Dramatic Art. John Thomas Covelli appeared at a meeting of the Polish Arts Club of Chicago at Cordon Club in Fine Arts Building. Preparations are being made for two recitals to be given on June 2 at the Cordon Club, Fine Arts Building, and at Fullerton Hall, June 6.

Dan Baker's Pupils Active

Pupils from the Dan Baker Studios filling important engagements include: Daniel Cobb, baritone, who sang the roles of Krushina in two performances of The Bartered Bride put on by the Chicago Park District, and Silvio, in Pagliacci, with the Mid-West Opera Co. on May 2 at the 8th St. Theatre; Philip Spotolari, tenor, soloist with the Schubert Male Chorus in their annual spring concert; Gilbert Schnur, tenor, in a program for the Norwood Park Community Club and as guest soloist at the special Easter Services of the Jefferson Park Evangelical Church; Eleanore Juska, soloist at the All Saints Church, who recently appeared on Station WHFC in Lithuanian songs; Hope Peck, soprano-soloist at the Hyde Park Methodist Church; Peggy Pokarney, soprano, who has sung several engagements in Chicago and DeKalb, Ill., and Bee Jay Keating, who is on tour with the Red Mill Co. Marion Carlisle, artist pupil of Mr. Baker, who recently resumed her career, gave a recital at Emmanuel Mission College, Berrien Springs, Michigan, in late April. She was accompanied by Irene Albrecht in a program including songs of Haydn, Mozart, Schubert, Strauss, Scriabine, Severac, Hahn, Paladilhe, and American songs by Carpenter, Gaul and La Forge.

ELIZABETH HUMPHREY,
lyric soprano, will make her second Orchestra Hall appearance this season as soloist (May 28) with the Chicago All Girls Piano Symphony Orchestra under Antoinette Rich. Miss Humphrey will sing the recitative and Ballatella from Pagliacci and One Fine Day from Madame Butterfly.
(Photo by Maurice.)

Eunice Steen Lamont Studio Events

Recent weeks found the students of Eunice Steen Lamont singing at a number of Lenten and Easter services. Miss Lamont herself was soloist at one of the early Easter service at the Fourth Presbyterian Church, singing I Know That My Redeemer Liveth from Handel's Messiah. Bernice Gustayson appeared at the Messiah Lutheran Church on Palm Sunday; Robin Kniskern, soprano, sang at the Bethany Evangelical Lutheran Church on Easter Sunday; Dorothy Frank, soprano, was soloist at one of the Special Wednesday Lenten Services at the Messiah Lutheran Church; Lillian Omiecinski, soprano, sang at the St. Salamia Church; Karen Gunderson, mezzo-soprano, participated in the music at the Buena Memorial Presbyterian Church on Easter Sunday; and Anne Sjostrand, mezzo-soprano, appeared three times at the Holy Week Services at the Messiah Lutheran Church.

Chicago Musical College Notes

Freda Trepel, pianist, recently scored a success playing the Tchaikovsky Piano Concerto in B Flat minor with the Minneapolis Symphony, Dimitri Mitropoulos, conductor, and was re-engaged to play next year with it in Minneapolis and in Winnipeg, her home town, when the orchestra is there on tour. Robert McDowell, pianist, has just completed a very successful concert tour throughout the South and East. Mr. McDowell has been acclaimed by critics as one of the foremost of the young American pianists. Wanda Paul, pianist, and member of the College faculty, made a highly successful appearance as soloist with the Chicago Symphony Orchestra under Artur Rodzinski in a benefit concert for the new Weber High School fund held in the Opera House on April 4. Eddye Gordon, pianist, is soloist every Thursday on radio station WGNB. Pianists Paul Kuetter and Harold Zabrack will play in a series of concerts sponsored by the Artist Presentation Committee of St. Louis in the near future. Sidney Weiss, violinist, was the winner of the Young Artists Division of the Society of American Musicians. The award is an appearance in Kimball Hall next year. Liv Solvig, cellist, pupil of Hans Hess, recently won the scholarship contest sponsored by the Chicago Women's Music Club. The Composition Class of Max Wald gave three programs in the Little Theatre of the College (May 13, 18 and 20). An octet, composed of Elizabeth Klemm, Nancy Irvin, Kathryn Kjelland, Henrietta Porter, Emilie Costrini, Katherine Harvey, Louise Gilliom, and Helene Hekman assisted the Scottish Rite Male Octet in the Maundy Thursday service under the direction of C. Gordon Wedertz in the Medinah Temple. Beverly Burton, Brian Dority, Virginia Cameron, Lionel Godow, Elizabeth Hill, Eli Goodman, Elaine Sinrud, and Frank Thorolfson were members of the casts of the Opera Work Shop productions under the direction of the late Konrad Neuger, at the Hull House Music School. Betty Lemler, cellist, was awarded first prize in the Mishawauka-South Bend Jr. Symphony, for her splendid work throughout the season as the orchestra's principal cellist.

A special Spring Concert will be given in Orchestra Hall, May 21, by the College Symphony Orchestra, Paul Stassevitch, conductor, and the College Chorus, under the direction of James Baar, assisted by Wanda Paul, Ottolee Macomber, and Thaddeus Kozuch, pianists, who will play the Bach three piano Concerto, and Reinhold Schmidt, bass-baritone, Helene Hekman, contralto.

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St. Louis Fetes "Met"

ST. LOUIS, Mo.—The Metropolitan Opera made its third annual visit here, giving three performances in Convention Hall to audiences averaging more than 9,000. The engagement was as usual under the sponsorship of the St. Louis Symphony Society. Der Rosenkavalier, given here for the first time, was followed by the famous twins, Cavalleria and Pagliacci, and a sumptuous production of La Traviata.

The large Rosenkavalier cast included Risë Stevens, who gave an outstanding histrionic and vocal portrayal of Octavian. Emanuel List was impressively pompous as the Baron, and Irene Jessner as the one-time glamorous Princess, had the support of the numerous other roles which were handled with the utmost finesse. The orchestral score was under the discerning baton of Max Rudolf.

Stella Roman, Martha Lipton, Jussi Bjoerling, John Brownlee and Claramae Turner comprised the Cavalleria cast, and the Pagliacci principals were Florence Quartararo, Ramon Vinay, Giuseppe Valdengo, Leslie Chabay and Hugh Thompson. Both productions had a color, spark and freshness that seemed to rejuvenate the old standbys, creating a new and joyous experience for the great audience.

La Traviata was a feast for the eye as well as the ear, and the packed auditorium reverberated with applause, especially for the beautiful Violetta of Dorothy Kirsten, who gave a memorable performance of this important role. Jan Peerce's ringing tenor gave Alfredo the due measure of dramatics. The excellent cast also included Thelma Votipka, Thelma Altman, Francesco Valentino, Alessio DePaolis, George Cehanovsky, Osie Hawkins and Lorenzo Alvary. Giuseppe Antonicelli conducted the two final productions with complete authority and musical understanding.

Choral Group Led by Chapple

The Civic Chorus and Philharmonic Orchestra under the leadership of Stanley Chapple, combined forces in a Spring concert that filled Kiel Opera House. The well presented program consisted of Gustav Holst's Te Deum, Monteverdi's 122d Psalm, and Mendelssohn's Hymn of Praise. These local amateur organizations were at their best in the performances and were a credit to the efforts of Mr. Chapple, who has developed much good talent during his residence here.

MURIEL LAWRENCE,
artist-pupil of Anna Fitzu, who made her radio debut on April 15 as guest soloist with The Northerners over WGN, Chicago, in the Gavotte from Massenet's Manon and the title song from One Night of Love. (Photo by G. Nelidoff.)

Chapple leaves in June to take up his duties as Director of Music at the University of Washington at Seattle. He will return however, to direct the Little Symphony series as he has for the past several years.

Light Opera in Merry Widow

The St. Louis Light Opera Guild closed its season with four performances of The Merry Widow. Unusually large audiences attended the events which were under the capable direction of Kenneth Schuller. Ruby Mercer as the Widow, and Donald Gage as Danilo, were the professionals that led the large aggregation of local talent in a production that was meritorious from every standpoint.

O. C.

Jacques de Menasce to Open Second Tour of Europe This Season

The second European visit of the season begins for Jacques de Menasce on May 14 in Amsterdam. In September, 1947, the pianist and composer played his Second Piano Concerto with Symphony Orchestra of Radio Luxembourg under Henri Pensis. This month he returns for sonata recitals with Angel Reyes, violinist, with whom he has appeared in New York for the League of Composers (two consecutive seasons), at Harvard University, for The Bohemians and elsewhere.

JACQUES DE MENASCE and ANGEL REYES,
violinist, en route to Europe. (Photo by Alton Taube.)

The two follow the Amsterdam concert with others in Brussels, May 24; Paris, 26; Geneva, 28; Zurich, 31; Lausanne, June 2, under the auspices of the Société des Arts, Lettres et Musique. The Paris engagement will be under Robert Bernard, Revue Musicale. Radio broadcasts are also scheduled.

Programs for this tour include sonatas by Bela Bartok, Prokofieff, Hindemith, Aaron Copland, Virgil Thomson, and Mr. de Menasce.

Asked how he and Mr. Reyes assembled these lists to plan for variety, Mr. de Menasce said that the same principles prevail as for other program-building—variety is attained by juxtaposing a long, serious number with a shorter and more brilliant one; by grouping lighter pieces around a massive central work. Except that the music is all of one period—the present—the problems of effective sequence are identical with more conventional recital material. Mr. de Menasce's affiliation with the League of Composers and the helpful and pervasive grapevine that exists among composers, publishers, music faculty members and others of the brotherhood, keep him informed of new works.

Which of the two continents has Mr. de Menasce found the more receptive to new music? "It's impossible to talk of musical taste in terms of continents," he paid. "The different cities have varying degrees of artistic sophistication, open-mindedness, conservatism. Sometimes a center which has a great tradition is the most difficult to interest in new trends, the idea being, apparently, that the last note has been written with the perfecting of their own music. However, everywhere there are people young in mind and spirit, flexible enough to be eager to hear new works and to follow new musical paths."

M. L. S.

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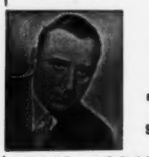

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N. Y. Concerts

(*Continued from page 9*)

Beethoven's F minor Sonata; five Chopin numbers; and works of Ravel, Gershwin, Granados and Albeniz. Miss Iaci is gifted with beauty, great personal charm and pianistic flair. This was playing of pure lyricism, technically secure but still in the stage of unrealized interpretative depth. M. C.

Vladimir Weisman in Debut

Vladimir Weisman, violinist, displayed a talent of high order at his debut on April 28. His soft, velvety tone, his tasteful musicianship, his aversion to cheap effects were extraordinary assets to his playing which encompassed such difficult works as Corelli's La Folia, Beethoven's Sonata in G major, Op. 30, No. 3, and the Concerto in D minor No. 2 by Wieniawski. His self-imposed restraint in tonal production which was evident especially in the second movement of the Beethoven Sonata, was completely absent in Robert Strassburg's Fantasy for Violin and Piano which received its successful first performance. The work is a deeply felt lyric piece of great imagination and tenderness, reminding one of Ernest Bloch's music. H. W. L.

Carabo and Robinson in Two Premieres

Madeleine Carabo, violinist, and Carol Robinson, pianist, gave a joint recital April 29. Miss Carabo performed Hindemith's Sonata and Stravinsky's Elegie for violin alone. Miss Carabo's intonation was slightly marred but her playing was at all times energetic and interesting. Miss Robinson and Miss Carabo gave first performances of Henry Cowell's Sonata and Roy Harris' Toccatta. L. J. G.

Kabayaos in Joint Appearance

Two talented young Filipino artists, Marcelita Lopez Kabayao and her brother Gilopez, gave a joint recital on the afternoon of May 1. Miss Kabayao, a pianist of 14, played the Prelude and Fugue in A minor of Bach, the "Appassionata" Sonata of Beethoven and a Chopin group, with confidence and technical accomplishment unusual in one so young. The Bach and Beethoven works were beyond her present musical insight, but she showed real understanding and competence in the playing of Chopin. Gilopez, violinist of 18, gave music by Mozart, Paganini, Bach, Sarasate, and his father, Dr. Doroteo Kabayao, with his sister at the piano. He performed with fine efficiency, and was definitely capable of handling all the interpretations, some of which were interestingly his own. V. McC.

Muriel Rahn Gives Benefit

Muriel Rahn was heard on May 2 in a benefit recital for the Greater Harlem Christian Council. The soprano showed marked improvement in vocalism over previous New York recital appearances, and firmer grasp on interpretation. She first sang airs of Cesti and Scarlatti, fluently delivered, and Handel's Rejoice Greatly, in which she was less successful. The program featured Revuelta's Canto de una Muchacha Negra, which with the preceding group of songs and spirituals by Freeman, Still, Jessye and Dett were the singer's outstanding interpretative contribution. Lieder of Franz, Strauss and Brahms were done in artistic manner. In a French assortment including Cui and Fourdrain songs, Miss Rahn gave to the Air Vif of Poulenc a convincing interpretation, with top tones of excellent quality. Leise, leise from Der Freischütz of Weber was well sung in English. Rudolf Schaar was a sympathetic accompanist. L. C.

Albert E. Price, Tenor

Albert Elwood Price, tenor, gave a recital on May 2 under the sponsorship of Omicron Chapter, Iota Phi Lambda Society. Mr. Price has a beautiful middle register and sang with good taste and clarity. His program included arias by Handel, Massenet, Bizet, Puccini and songs by Schumann and Mendelssohn. Vivian Weaver was the fine accompanist both on piano and harp. L. J. G.

Ralph Sheldon at Keyboard

Ralph Sheldon in his piano recital on May 3 showed taste as a program-builder. His technical prowess is remarkable, but sometimes he seems to sacrifice musical qualities for purely technical effectiveness. Opening with Bach's Prelude and Fugue in A minor, followed by Mozart's Sonata in F major, he impressed with the correctness of his readings, though they sometimes lacked imagination. Beethoven's Waldstein Sonata was interestingly interpreted, if it was sometimes technically unclear. The concert continued with a group of Chopin and works by Liszt, Prokofieff and Jacques Wolfe. An appreciative audience demanded encores. C. B.

Andrew Gainey in Vocal Recital

Andrew Gainey, young American baritone, who has appeared in opera at the City Center and in Philadelphia, and has a radio program in the latter city, made his recital bow on May 4. He is an attractive singing personality, though his various registers can be further balanced. Following an aria from Mozart's Figaro, he scored particularly in a group of folksongs, two American and two British, the latter arranged by Benjamin Britten. The second half offered Ravel's Don Quichotte à Dulcinée, the first New York performance of Tarquinius' aria from The Rape of Lucretia by Britten, its drama well disclosed, and Bob's air from The Old Maid and the Thief by Menotti. Songs by Griffes, Carpenter and Sacco brought the evening to a close. As accompanist Vernon Hammon gave sensitive and intelligent support. C. B.

Times Hall

Joseph Cole, Baritone, Makes Entry

Presenting a lengthy list of songs by Carissimi, Handel, Schubert, Brahms, Verdi, Moussorgsky and spirituals by Hall Johnson and himself, Joseph Cole, baritone, gave his first New York recital on April 18. Handel's Honor and Arms, Verdi's Dagli Immortali Vertici from Attila, and Moussorgsky's Songs and Dances of Death were negotiated intelligently in a voice of pleasing quality, though excess tremolo shows signs of needing attention. Encore items were added to the group of well-sung spirituals. William Browning was the accompanist. H. I. B.

Musicians' Guild Closes Season

This season's series of Musicians' Guild concerts closed on April 19 with a superb performance of Mozart's Quintet in G minor by the Kroll Quartet (William Kroll and Louis Graeler, violinists, Nathan Gordon, violist, and Avron Twerdowsky, cellist) and Carlton Cooley, violist. Preceding this came the most exciting individual presentation of the series from the standpoint of virtuosity —Lillian Fuchs' playing of Bach's Suite No. 6 in D major for unaccompanied viola, which revealed the artist as one of the top violists. The Guild opened its concert with Virgil Thomson's Sonata for violin and piano, played by Joseph Fuchs and Leo Smit, the performers doing their very fine best with an uninspiring piece. Rounding out the program was the first public New York performance of Ross Lee Finney's String Quartet No. 4 in A minor, the two slow movements of which were especially gripping. A. L.

N. J. Philharmonic Glee Club

The North Jersey Philharmonic Glee Club, directed by Dolores Tillery and accompanied by Bernyce Robinson on April 22 offered a program of numbers for male chorus interspersed with solos by members of the ensemble. The 32 Negroes sang as though they loved the work and the music and they gave much pleasure to their hearers. Fine excerpts from opera, sacred and secular compositions, spirituals and American works made up the list. Soloists were George Willis and William Stewart. Ensemble and soloists should be commended for excellent tone, fine rhythmic sense and interpretative taste. M. C.

Agnes Carlson in Recital Bow

Agnes Carlson, soprano, made her first New York recital appearance on April 23, in a varied program sung in Swedish, Norwegian and French. She revealed a voice of pleasant quality, well adapted to the intimate dimensions of Times Hall. Her platform appearance and deportment are assets and her facial portrayals of her vocal renditions become her delivery of them. The general line of the program inclined to sustained seriousness broken by the brighter touch of the Peterson-Berger Titania, Tiersot's arrangement of Les Trois Capitaines, and Hagg's arrangements of the Swedish Klara Sjärnor med de Ogen snälle, Tänker du att jag förlorader är? and Flikan hon gar i Dansen. Edward Hart gave satisfying support at the piano. H. I. B.

BERTHE KERESEY,
mezzo-contralto, who recently gave a costume recital at The Barbizon, New York, has a large repertoire of concert and folk songs from France, England, Spain, Colonial America, North Carolina and Kentucky and Latin America. During the last two years she has made 32 opera appearances in the United States, her roles including Suzuki (Madama Butterfly), Ulrica (Masked Ball) and Amneris (Aida).

Rena Greene Makes Recital Debut

Clear precision and distinctive tone color values were high point of the playing of pianist Rena Greene on April 26. Effective realization of the design and basic meaning plus digital skill worked towards the artist's successful achievement. Miss Greene chose major works of the classic school, Brahms' Variations on a Theme by Handel; the Bach Toccata; Beethoven's Appassionata and the Liszt Sonata in B minor. M. C.

Evelyn Salisbury in Song Entry

Evelyn Salisbury, soprano, made her New York debut on April 27. Accompanied by Robert Hill, she sang numbers by Mozart and Schubert, a group of Russian songs and pieces by Poulenc, Duke, Barber and Roy. Miss Salisbury's voice showed more promise for the future than present attainment; but she has rich potentialities—a colorful and voluminous natural organ, not yet fully realized in some of its technical aspects. She has interpretative ability and an unusually charming appearance. L. J. G.

Chamber Music Associates in Rare Music

Pepusch's Trio for violin, cello, oboe and continuo in F major opened the second concert of the Chamber Music Associates on May 4. The delightful work by the composer of the music of Gay's Beggar's Opera was substituted for Johan Christoph Bach's Fourth Quartet for Strings because of the illness of the Galimir Quartet's violist. Mr. Galimir violin, Miss Heinitz, cello, Lois Wann, oboe, and Robert Cornman playing the continuo gave the work a stylish and charming reading. Miss Wann, and Messrs. Shapiro, clarinet, Barrow, French horn, Carman, bassoon (substituting for Mr. Glickman who was sick) then played Mozart's Cassation-Quartet for Woodwinds. Alexei Haieff's Serenade for Three Woodwinds and Piano, a gay work of sometimes chaplinesque humor followed with Mr. Cornman at the piano. A repeat performance of the piece which made the first concert of this chamber music group a sensational success—Bartok's Sonata for Two Pianos and Percussion, again played by Messrs. Cornman and Hambro, pianos, Howard and Marcus, percussion closed the concert. H. W. L.

Carnegie Recital Hall

Rand Smith Gives Contemporary Songs

Rand Smith, baritone, assisted sensitively at the piano by Paul Vellucci, offered contemporary songs on April 24.

(*Continued on following page*)

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N. Y. Concerts

(Continued from preceding page)

The artist's fine vocal means are applied with exceptional taste and real musicality. That some of the semi-classical offerings were not always worth the effort was regrettable. But where Mr. Smith chose fine art songs he proved that he commands not only one of the finest dictions one has heard lately but also a rare imagination. Vaughan Williams' Four Mystical Songs were the high point of the afternoon, followed by Cinq Epitaphes by Pierre Vellones, rather in the style of Poulenc. Songs by Quilter, Bantock, Marx, Helm, Heilner, Wilder, Kingsley, Palmer, Enders and Malotte made up the balance of the program. H. W. L.

Joint List by Muscanto and Beit

Rae Muscanto, soprano, and Charlotte Beit, mezzo-soprano, gave a recital on April 30. Martin Rich was the piano accompanist, and Stefan Frenkel, violinist, the assisting artist. Duets by Bach, Schumann, Mendelssohn, Brahms, Massenet, Saint-Saens, Breydert and Britten were heard, and each singer had a group alone. The two voices blend well, and also showed to individual advantage. D. B.

Villa-Lobos Back from Europe

Heitor Villa-Lobos, Brazilian composer, arrived in New York by plane from Paris after a series of guest engagements, conducting orchestras throughout Western Europe. He was met at LaGuardia airport by Dorothy Sarnoff and Irra Petina, who will sing in his forthcoming opera, Magdalena, which has its world premiere in San Francisco this summer. After a week's stay in New York, Mr. Villa-Lobos left for the West Coast, where he will complete the orchestration of the new work.

KATHRYN DE HAVEN,
coloratura soprano, was heard with the Montclair Operetta Club, Montclair, N. J., in its spring season of 1946, singing the role of Kathie in The Student Prince, and was reengaged for the spring season of 1948 for the part of Nina in Wildflower by Youmans. She recently appeared in Musical Highlights in Boston, and at the Hippodrome in Baltimore. Miss de Haven has had exclusive vocal training and coaching for the past two and one-half years with James M. Price. (Photo by Marcus Blechman.)

Converse Opera Revived In Concert Form

Frederick Converse's opera The Pipe of Desire was given in concert form on May 3 and 5 at the New York Public Library (42nd Street Branch) by the National Association for American Composers and Conductors. Singing roles were taken by Dennis Carroll, tenor; Cleo Fry, mezzo-soprano; Gordon Meyers, baritone; Stephanie Turash, soprano; Gretchen Haller, contralto; Sidney Keiser, tenor; Lorenzo Malfatti, baritone; and John Kling, bass. Instrumental background was supplied by Jettie J. Denmark, pianist, and Kenneth Milford, flutist.

Capitol Opera Company Give Double Bill

The Capitol Opera Company presented Cavalleria Rusticana and Pagliacci at the Central High School of Needle Trades on April 18. The members of the cast performed with a spirit and enthusiasm which resulted in a colorful and sometimes exciting performance. In Cavalleria Rusticana, the jealous Santuzza was played by Lucyle Harmantas, the fickle Turiddu by Manuel Baroumis; Lola, Alfio and Lucia were performed by Suzanne Lake, Melvin Bartel, and Beatrice Krebs respectively. Pagliacci moved with a more consistent and intense tempo than did Cavalleria Rusticana. Tonio was finely acted and sung by Richard Torigi; Canio by Leonard Petri, Nedda by Jewel Sackett. The other members of the cast were David Tham and Alexander Vari. Conductor Armando Aliberti deserved and received a warm ovation. The chorus at times seemed in need of more rehearsals. V. Mc. C.

THE DANCE

(Continued from page 12)

subtle humor. Assisted in the various sections by members of her company, Miss Marchowsky gave a convincing portrayal of Child's encounters and awakenings to the many unpleasant elements that constitute life. Nemiroff also composed the music for this work. Of the shorter numbers the solo Ebb Tide was the most successful. It would be interesting to see what could be achieved by this choreographer with a really professional group of dancers.

David Shapiro gave excellent support at the piano, assisted by Herbert Tichman, clarinetist, and Elden Bailey, percussionist.

Dance News in Brief

Nora Kaye is scheduled for two appearances in Stravinsky's L'Histoire d'un Soldat on May 21 and 28 during the Ojai Festival in California. . . . Deborah Bertonoff, who makes her formal Broadway debut this month, is the daughter of Joshua, a charter member of the Habimah Theater. . . . La Meri is on an extended solo tour of Latin America.

Starikoff in Concerts

Ireyne Starikoff, pianist, gave a program at Walton High School, New York, on April 12. She was heard for the second time this season by the Chopin Society of New York on May 9 at Steinway Hall in works by Chopin and modern composers.

From Our Readers

Says Relics of Masters Are in New York Bank

Dear Musical Courier:

Recently there have come to my attention three musical relics which should be of interest to your readers. One is a cherry-wood, ivory-topped cane that belonged to Mozart. The second is a Beethoven manuscript, consisting of sketches for the first movement of his Emperor Concerto. The third is a letter from Clara Schumann, commenting upon some arrangements of her husband's works.

All of these treasures were once in the possession of Karl Klauser, a fine musician who in 1855 became a teacher at Miss Porter's School in Farmington, Conn. They can now be made available to private collections or museums and should find a permanent home worthy of their value. At present they can be seen at the office of Mr. H. E. Burr, Fifth Avenue Bank, 44th Street and Fifth Avenue, New York.

There is no questioning the authenticity of these collector's items. The Mozart cane was given to Mr. Klauser by a fellow-musician in payment of a debt. It has Mozart's name engraved on a silver band and his initials inside the ivory head, which can be unscrewed. A document dated 1828 contains clear proof of the original ownership. The Beethoven sketches are in the composer's familiar handwriting and so is the Schumann letter, dated 1863.

I would be interested in any suggestions as to the best place for preserving these musical relics and perhaps bringing them to the attention of the public. They should not be kept locked up in a New York bank.

Very truly yours,
SIGMUND SPAETH.

Sees Dangers in "Dance" Tempo

To the Musical Courier:

I was impressed with the photo of Alfredo Antonini [on the cover of the April 1 issue] and for the first time had the good fortune of reading the Courier. It is most pleasing and encouraging to know you are upholding the culture of good music. I was extremely glad to read the editorial, Do Radio Listeners Like Good Music? My compliments to you; it was magnificent. I too have met the same problem—Youth has been poisoned with the so-called "Music" of today. . . .

I do hope you will continue your crusade in asking the intellectuals to write, encourage finer works, and give praise to the good artist. I speak as a professional musician who recognizes that to what avail is the study of years when music has reached a stage where the only popular tempo is that of the dance? . . .

Please keep up the good work, and I shall always look forward to the Courier.
JAMES C. RODIS.

Miss Densmore's Work in Indian Music

Red Wing, Minn.

Dear Musical Courier:

Let me acknowledge with many thanks the copies of the Musical Courier for March 15, containing my article on What the Indians Knew about Music Therapy. The attractive manner of presenting this article is much appreciated, and adds to its interest.

I trust that I may be pardoned for mentioning a slight error in the otherwise correct "saga." My first study of Indian music, in 1893, was based on the work of Alice C. Fletcher and other pioneers, who kindly encouraged my interest in the subject. My personal work began about 1901, and my work for the Bureau of American Ethnology was begun in 1907.

At present I am much interested in the acculturation of the Indian with respect to his music.

Sincerely yours,
FRANCES DENSMORE.

Toscanini Off to Italy for Concert

Toscanini sailed for Italy on the SS. Saturnia on April 30 to conduct at La Scala Opera House, Milan, on June 10. Accompanying the maestro was Samuel Chotzinoff, director of serious music for NBC.

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Prokofieff Opera for N. Y. Premiere

The Lemonade Opera of New York will give the American premiere in an English version of Prokofieff's comic opera The Duenna, after a Sheridan play, on June 1.

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Omaha Orchestra Shows Gains

OMAHA.—At the close of another successful season of the Omaha Symphony Orchestra, Richard E. Duncan, musical director, it was announced that the orchestra is again financially "in the black."

The closing pair of concerts included the Adagio from Bach's Toccata in C major, arranged by Stokowski, Scheherazade Suite by Rimsky-Korsakoff, and the Beethoven Violin Concerto, introducing Roland Gundry, well-equipped guest soloist. Enthusiasm ran high at both concerts. Plans are under way for another series next season.

The last of three chamber music evenings sponsored by the Monday Musical Club presented the Beethoven Quartet in D major, Op. 18, No. 3, played by Myron Cohen and Truman Morsman, violinists, Max Gilbert, violist, and Rosemary Howell, cellist. The Schubert Quintet in C major had Catherine Greenslit in the extra cello part.

Visiting artists were headed by Ezio Pinza, basso, on the Tuesday Musical Club series. Mr. Pinza had sung here twice before and was re-engaged by the club this season. His art in singing, excellent interpretations and dynamic personality won an ovation from a packed house.

Father Flanagan's Boys' Home presented Christopher Lynch, tenor, in recital in April. Mr. Lynch had been heard here before, and his program of Irish songs and well known classics gave delight to a large audience.

The Women's Division, Omaha Chamber of Commerce, offered the First Piano Quartet (Adam Garner, Vladimir Padwa, Frank Mittler, and Edward Edson) in a concert before another enormous crowd pleased by its perfection of ensemble, clever arrangements of well-known melodies, and the novelty of the offering.

When the Jewish Community Center presented a Cavalcade of Jewish Music, with Susie Michael, pianist-narrator, and Maurice Friedman, baritone-mime, one had an opportunity to hear experts interpret in sympathetic and understanding style the history and life of a race through its music. The program included songs of religion, labor and the home from remote places and from long-past centuries, and instrumental dances.

The Morning Musicale (Mrs. Howard Kennedy, director) in its 12th series next season announces Emile Renan and Carol Jones in Rossini's Barber of Seville, Oct. 6; Dimitry Markevitch, cellist, in November; Dorothy Merriam, violinist, December; Jack Maxin, pianist, January; Mary Davenport, contralto, and Ellen Faull, soprano, March, and Warren Berryman, organist, with his mother, Alice Berryman, pianist, in April.

H. M. R.

PHEBE CATES,
soprano, was recently heard in an intimate recital featuring rare songs of Latin American. Her New York concert debut is scheduled for next November in Carnegie Recital Hall. Miss Cates is an artist from the Adelaide Eakin studios. (Photo by James Abresch.)

Tourel Cancels Palestine Tour

Jennie Tourel has canceled her tour of 12 appearances in Tel Aviv, Jerusalem and Haifa under the auspices of the Palestine Philharmonic Orchestra. Miss Tourel sent a letter to Warren R. Austin, American delegate to the UN General Assembly, saying that although the orchestra had promised her protection, "instead of asking sturdy boys and girls to protect me, I would rather they were free to protect women and children, especially now since a voice is not half as precious as a single gun."

Alvary for Central City

Lorenzo Alvary, bass, will sing in the production of Cosi Fan Tutte in Central City, Colo., this summer. The Mozart opera will share the bills with Tales of Hoffmann, both to be sung in English.

PASSED AWAY

CUTHBERT KELLY, 71, founder and leader of The English Singers, died at his home in London on April 5. The English Singers, a group of six, were introduced to America by Mrs. Elizabeth Sprague Coolidge in 1925. As first constituted and later reorganized as The New English Singers, they gave over 500 concerts in the United States and Canada and appeared in Europe and the Orient. In 1940 Mr. Kelly gave the first British performance of Schoenberg's Ode to Napoleon, and last year presented for the first time in London an English version by Dent of Vecchi's madrigal opera, Amfiparnaso, assisted by the New English Singers and the Lanchester Marionettes. He is survived by his wife and two children of a former marriage, David Kelly and Mrs. George Shillito, of Glasgow.

MANUEL M. PONCE, 61, composer, died at his home in Mexico City on April 25. Born in Fresnillo, Mexico, he studied piano in Berlin with Martin Krause at the Stern Conservatory, composition with Bossi in Bologna and in Paris with Paul Dukas. He taught at the National Conservatory in Mexico City and for two years conducted the Mexican National Orchestra. He lived in Havana as a teacher between 1915 and 1918. Last year Ponce was awarded the Mexican Arts and Sciences annual award of 20,000 pesos (about $4,000). Though he composed a number of orchestral works, including the triptych Chapultapec, a suite, a piano concerto, and a concerto for guitar and orchestra for Andres Segovia, he was best known for his piano and vocal pieces based on folk airs. His Estrellita has become internationally popular.

MAXIMILIAN STEINBERG, 64, Russian composer and teacher, died on Dec. 6 last, according to advices recently received from Europe. Born in Vilna in 1883, he studied with Rimsky-Korsakoff and Glazounoff, and married a daughter of the former composer. He wrote a number of symphonies and other orchestral works, as well as string quartets, arranged popular songs, and in recent years had used folk melodies of Tartar and Kazakh sources in some of his scores. He was appointed director of the Leningrad Conservatory in 1934, and numbered among his pupils a number of composers who later became well known, including Shostakovich.

KONRAD NEUGER, 57, director of the Opera Workshop at Chicago Musical College and the Hull House Opera Workshop, Chicago, died on April 16. Born in Cracow, Poland, Mr. Neuger studied at the conservatory there and the University of Vienna. He was assistant conductor of the Vienna Opera for 12 years; was engaged by Bruno Walter to conduct the Munich Opera, remained there until Walter resigned; conducted opera at the University of Leipzig and in Paris. He was engaged by Fritz Reiner for the Philadelphia Opera, later went to the Metropolitan Opera, where he was chorus master for 10 years. For the past four years he has been chorus director of the Chicago Civic Opera.

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I See That

Rose Bampton, after her appearance as Donna Anna in Don Giovanni with the Metropolitan Opera on tour in Cleveland, left for a concert tour of Mexico. Miss Bampton will give recitals in Torreon, Coah.; San Luis Potosi, S.L.P., Mexico City, D. F.; Puebla, Pue.; Guadalajara, Jal.; Monterey, N. L.; and Hermosillo, Mexico.

Miss Bampton returns to New York for an appearance as guest soloist at Lewissohn Stadium June 17, Fritz Reiner, conducting. In later summer, Miss Bampton will make a tour of South America.

The Port Singers gave their second annual spring concert in Port Washington (L. I.) High School Auditorium on May 7, with Leo Nadelman, pianist, as guest soloist. Director of the group is Mildred Holt, a pupil of Robert Shaw and member of his Collegiate Chorale.

Florence Mercur, pianist, has been advised that the technicolor film in which she appeared at Duchesne College, Omaha (depicting the growth of the Order of the Sisters of the Sacred Heart) will be screened for Pope Pius XII in Rome next month.

Elizabeth Kaboolian, soprano, was a soloist with the Armenian Choral Society, H. Mehrab, director, at Town Hall on April 25.

Marybelle Norton took the part of Mimi in the San Carlo Opera performance of La Boheme on April 24 at the Center Theater.

The Toronto Symphony closed its season on April 16 with Dorothy Sarnoff, soprano, as soloist.

Leonard Bernstein began a two months' tour of Europe on May 9 and 10 in Munich. Concerts in Milan, Budapest, Vienna and Paris follow. All his programs feature modern American music. He returns at the end of June to be guest conductor at the Berkshire Music Festival and on the faculty of the Berkshire Music Center.

The Detroit Symphony, under Karl Krueger, will play at the second Virginia Music Festival in Charlottesville, in June.

Carl Nicholas, tenor, appeared as soloist with the Greenwich Choral Society of Connecticut on April 25 in a performance of Mendelssohn's St. Paul conducted by Lowel P. Beveridge.

The Mascagni Opera Guild scheduled performances this month at the Community Center: May 2, Faust; 9, Tosca; 16 (matinee), Traviata; 16, Trovatore; 22, Marriage of Figaro; 23, Carmen; 29, Magic Flute. In April, three productions were put on at the College Theatre, Traviata, Don Giovanni and Barber of Seville.

Costanzo Gero, Italian-American tenor, recently appeared with the Connecticut Opera as Edgardo in Lucia di Lammermoor opposite Lily Pons, Mr. Gero, besides singing in this country, has appeared in Italy at La Scala in Milan, the Royal Opera of Rome, La Fenice of Venice, Massimo of Palermo and elsewhere.

The ISCM Festival in Amsterdam, June 5-13, will include the world premiere of Roberto Gerhard's comic opera, The Duenna, after Sheridan's comedy, by the Netherlands Opera under Paul Pella.

Grant Johannesen, pianist, has received the American Artist Award for 1947-48 of the Brooklyn Institute of Arts and Sciences. The award consists of a cash grant of $200 and an appearance next season (March 1, 1949) in the Major Concert Series conducted by the Institute.

The Stetson Symphony Orchestra of John B. Stetson University, Daytona Beach, Fla., in April played for the Friday Musicale of that city, and gave a Concerto Concert featuring student soloists. The final event in their series was a "pop" concert on May 11.

Robert Louis Barron, conductor of the Amarillo Symphony, invited ten Wichita Symphony musicians to join the Amarillo organization in its final concert of the season on May 4.

WHO'S NEWS IN CONCERT PROMOTION

MRS. BEEMAN STRONG, Beaumont, Tex. Fifteen years ago, when Mrs. Strong was elected President of the Beaumont Music Commission, she saw the need for an Artist Series, and mobilized civic efforts in that direction. Four attractions are presented each season, the list having included Moore, Pons, Heifetz, Stevens, Melton, Nelson Eddy, The Hour of Charm, Jeanette MacDonald, Romberg (twice) and many others. Occasionally an artist is presented on a percentage basis—sometimes on 85/15, 70/30, 75/25. The course has no guarantors, hence the large percentages; few expenses—no rentals, free billboard advertising, newspaper prices nominal. Mrs. Strong's hobby is collecting miniature pianos. Among her favorite forms of music are grand opera, symphonies, violinists and piano ensembles. Dislikes in this line are few but she doesn't care for yodelling.

MRS. BEEMAN STRONG
(Photo by Gittings.)

Delta Omicron Installs Johnson As National Patron

CINCINNATI.—Delta Omicron, national professional music fraternity, installed Dr. Thor Johnson, conductor of the Cincinnati Symphony, as a National Patron. The installation was held at the home of Mrs. J. Herman Thuman, with Miss Tony DeFelice, president of Eta Chapter, conducting the ceremony, and Edna Tyson, a former president of the chapter, sponsoring the conductor. Attending the installation was a delegation from Mu Chapter, Oxford, Ohio, including Helen Page, Adviser, and Dr. and Mrs. Mead. Four chapters in Cincinnati participated, Alpha of the Conservatory, Ada of the College of Music, two alumnae chapters, Zeta Gamma and Zeta Kappa. Both Eugene Goossens, former conductor of the orchestra, and Paul Paray, guest conductor, are honorary patrons of Delta Omicron.

Haubiel Returns from Florida Tour

Charles Haubiel, pianist and composer, has returned from a tour of Florida and Alabama. At Tampa University, Montevallo College for Women and John Stetson University and elsewhere he gave recitals, piano talks and lectures, including This Modern Music and The Path of Music in which he played his Metamorphoses—Variations on Swanee River in many styles from Plain Chant to Atonality. He also acted as critic for the programs by the Florida Composers League.

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NEW PUBLICATIONS

Peabody Conservatory of Music in Baltimore is commemorating its 80th anniversary by awarding a $1,000 prize in a world-wide composition contest. The competition is open to anyone anywhere between the ages of 21 and 30 years. The winning work will be played by the Baltimore Symphony under the direction of Reginald Stewart before the end of the current year. Contest rules may be secured from Joseph Weisman at the Peabody Conservatory. Briefly, they provide that manuscripts must be addressed to Mr. Weisman and postmarked no later than Sept. 1, 1948. Certified proof of the composer's age and return postage must accompany each entry. . . . Two of Mills' composers —Dr. Herbert Owen Reed, and Nicolai T. Berezowsky—were recipients of 1948 Guggenheim Fellowships. Mills Music, Inc., has recently acquired the U. S. rights to the R. A. Dvorsky catalog of Czechoslovakian music. . . . Markettes Miniature Series is the new Edw. B. Marks publication of small orchestrations of popular numbers such as Jazz Me Blues, Paper Doll, Parade of the Wooden Soldiers, etc.

Leeds Music Corp., has bought the complete Schillinger Music Library for $25,000, according to Lou Levy, president of Leeds. . . . Leonard Bernstein has signed an exclusive contract with G. Schirmer. His first large scale work to be published under the arrangement is for orchestra and piano. John W. Drain, who has been in the employ of the Theodore Presser Co. for nearly 39 years, has resigned from the company and its board of directors. In severing connections with the Presser Co., Mr. Drain withdraws as the Company's representative at ASCAP meetings and as Director of the Music Publishers Ass'n. In the Music Educators Conference he served on the President's Advisory Committee and as a member of the Board of the Music Education Exhibitors Ass'n.

Medieval Music

COLLECTED WORKS OF JOHANNES OCKEGHEM, edited by Dragan Plamenac (Vol. II). Published for the American Musicological Society by the Columbia University Press, N. Y. $12.

This is a continuation of the first volume, which was published in 1927 by Breitkopf and Hartel. The publication of the present volume has been aided by a grant from the American Council of Learned Societies out of a fund provided by the Carnegie Corporation of New York. Ockeghem (c.1430-c.1495) was the founder of the Second Netherland School. Einstein considers him the most individual and imaginative of Dufay's pupils, and calls him "the great master of the mass. . . . He must be regarded as the chief exponent of the peculiar craftsmanship of the Netherland school, which consisted in a preference for canonic writing and the taste for developing from a single melody a polyphonic movement according to prescribed rules (often expressed in the form of a riddle) by placing several time-signatures at the beginning." The present volume contains Masses and mass sections IX-XVI. The notes present the editorial problems and a complete collation of the sources of all the works included in the text. There also is a series of sixteen full page plates which illustrate some of the music in the edition.

Books

THE SHOESTRING SYMPHONY, by David Broekman. Simon and Schuster, N. Y. $2.75.

Mr. Broekman calls this a novel, but it takes no great critical acumen to arrive at the conclusion that his facts are largely autobiographical. He writes, in the first person, of a penniless composer stranded in Hollywood, of the idea for a symphony that composer visualizes, and of the phonies and sharpers who immediately attach themselves to him. The composer—not Broekman, of course, since this is a novel—does not cut too flattering a figure, but he is honesty incarnate compared to his associates. There is much humor and penetration in this book: the techniques of negotiating a two-dollar loan, the art of dodging landlords, the gullibility of music patrons, a riotous lunch with an established composer who wants a favor, the ins and outs of contracts. In a way, this is a bit of the seamy side of Americana, but a blistering picture nevertheless.

THE MIGHTY FIVE. The Cradle of Russian National Music, by Victor I. Seroff. Allen, Towne and Heath, Inc., N. Y. $4.

This handy book is a biographical study of the composers who formed the Mighty Five—Balakireff, Cui, Moussorgsky, Borodin and Rimsky-Korsakoff. It tells the story of this significant group of self-taught musicians in a clear and logical fashion, bringing together all the strands and showing their relationship. Of the various books on the subject, this certainly is the most thorough, provided one is more interested in biography than critical analysis. There is a short introduction about Russian music up to Glinka, and a few pages about Glinka himself, after which Seroff confines himself to the subject proper. Naturally, musicians who were not members of The Five but had some bearing on them—Tchaikovsky or Anton Rubinstein, for instance—come in for their share of discussion. The contributions of Stassov and Dargomijsky are also studied. Seroff concentrates on the Five up to about the death of Moussorgsky; after that he merely sketches the lives of the remaining members.

PATHETIC SYMPHONY, by Klaus Mann. Allen, Townsend Heath, Inc., N. Y. $3.

The son of Thomas Mann here turns his hand to a semi-fictionalized account of Tchaikovsky's life. Mann's procedure is to try capturing the composer's mental processes which, as all the world knows, were somewhat on the compli cated side. The attempt is an ambitious one, but Mann's stiff style and over-seriousness make the results very sentimental and old-fashioned. An interesting point of departure is the author's conclusion, where Tchaikovsky develops his fatal attack of cholera not accidentally but by choice, purposely drinking a glass of contaminated water.

For Two Pianos

PRELUDE, by York Bowen. Oxford University Press. Carl Fischer, Inc., N. Y. $1.20.

Four movements make up this suite, of which the first—a Prelude—has been received. Bowen writes in a dignified, post-romantic idiom. This Prelude, in G minor, consists largely of the alternation of rapid, toccata-like figures between the two pianos. A substantial climax is reached at, roughly, the middle of the work. Some of the writing, which has scale passages in sixths, is not easy.

For Viola and Piano

SONATINE (with alternate B flat clarinet part), by Jacob Avshalomoff. Music Press, Inc., N. Y. $2.50.

Like Brahms in his Op. 120, Avshalomoff has written a sonata for viola or clarinet and piano. In three movements, it is a well constructed, sensitive work that has moments of power. The slow movement, a lento, has a Chinese flavor, with an exotic scale and a piano part that suggests the pealing of bells. Avshalomoff was born in China and lived in the Orient for many years, which explains the frequent Oriental touches in his music.

SONATA IN G MINOR, by Purcell. Transcribed by Watson Forbes and Alan Richardson. Oxford University Press. Carl Fischer, Inc., N. Y. $1.75.

Taking only seven minutes to play, this little sonata is a work that should be investigated by all violists. It is not too difficult technically—neither in the solo part nor accompaniment—and is rich in musical values. There is one movement with several subdivisions—adagio, moderato, largo and allegretto. The idiom is typical Purcell—strong, with a touch of modal harmonies and soaring melodies.

SERENADE (with alternate B flat clarinet part), by Halsey Stevens. Music Press, Inc., N. Y. $1.

Here is another work for viola with optional clarinet part. This is in the modern idiom, with penetrating dissonances. Major seconds are featured, with clashes between the solo instrument and piano accompaniment. The solo part, not of great difficulty, confronts the player with a pronounced, if angular, line spread over a repetitive piano figure.

For Voice and Piano

DEN-BAU, BREAK THE COCONUT, I LOVE YOU, WHEN I FIRST SAW YOU, THERE IS SO MUCH TO TELL YOU, by Camargo Guarnieri. Music Press, Inc., N. Y. 60c each.

All of these songs testify to the work of a thorough musician who has much lyric imagination. Den-Bau is a work which uses phonetic syllables rather than words; it has a strong folk flavor, as has Break the Coconut. The latter is more strongly rhythmic, however. I Love You is a short love song. When First I Saw You has the tempo marking of *"palpitante,"* and the short, restless piano figures convey that feeling. There Is So Much To Tell You is quiet and strives for a tender mood. The five songs are for medium voice and the lyrics are in the Brazilian composer's native language as well as English.

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Hugh C. Murray in Recital

Hugh Creighton Murray, pianist, who has studied for some years under Djane Lavoie Herz, gave a recital at the studio of Mrs. Henry Hadley on the evening of May 1. His program included a Mozart Sonata, works of Chopin, Schubert, Brahms, Prokofieff and other composers, in which he showed skilled command of various styles of composition and lyric warmth. R. M. K.

Vedal Pupil State Winner

Herbert Hucke, baritone and pupil of William Ernst Vedal, has been selected as a New York State winner of the nationwide auditions held by the Associated Concert Bureau. As a New York representative, Mr. Hucke appeared as soloist on April 23 at Carnegie Hall.

SERGEI MATUSEWITCH, concert accordionist, will be guest artist on June 20 in Town Hall at the annual concert of the Alcaro Music School. On May 11 he appeared with Boris Matusewitch at the Brooklyn Museum in an accordion-concertina recital, with Pauline Apanowitz at the piano. (Photo by Bruno of Hollywood, N. Y.)

Schofield Artist-Students Heard

Edgar Schofield's artist-students include the following engagements in their schedules: Mary Ann Tomlinson, soprano soloist at the Piedmont Musical Festival, Winston-Salem, N. C.; May 16, in Parker's Hora Novissima at Reynolds Auditorium; Loren Welch, baritone, has the singing lead in the musical Look Ma, I'm Dancin' at the Adelphi Theater, New York; John Langstaff, bass soloist with the New York Oratorio Society in Handel's Samson, May 11, St. Thomas Church, New York; William McLocklin appears in baritone roles with the Lemonade Opera; Lawrence Siegleis, baritone soloist at the First Presbyterian Church, New Rochelle, N. Y., and James Eby, bass, Church of the Heavenly Rest, New York; Norman Myrvick, tenor, and Edward Ansara, bass, heard in the Juilliard School's opera performances of Oedipus Rex and Angelicus.

Mildah Polia Describes Work Of French Music Center

Mildah Polia, mezzo-soprano, is the director and founder of the French Music Center for the distribution of published and recorded French music. Miss Polia believes that the center will facilitate for American musicians the obtaining of these scores; aid performers, teachers and students in building a well balanced program of French music; assist musicians in making contacts at home and abroad; and provide a center where all musicians can obtain musical guidance.

Miss Polia states that she is prepared to take orders for all kinds of French sheet music, including chamber, vocal, church, modern, classical and semi-classical. She has also secured rare music, such as La Damnation de Faust by Berlioz, Orphée aux Enfers by Offenbach, Pénélope by Fauré, all the Massenet scores, and many others. Recordings, literature and pictures of French composers are also available.

Anna Fitzu Stages Hansel as Benefit

CHICAGO. — A performance of Hansel and Gretel was put on recently by Anna Fitzu at her little theater for the benefit of the Viola Larsen Animal Shelter. Muriel Lawrence, a Fitzu artist, sang the role of Gretel.

After the performance, several members of the audience pledged $5,000 each toward a Chicago opera. The fund-raising campaign was begun on the spur of the moment by John Dee, Miss Fitzu's sister Mrs. Ernest R. Graham, and Louis Lelos.

SCHOOL NOTES

Both Seymour Lipkin, winner of the Rachmaninoff Fund piano award, and Gary Graffman, who was given a special award of a Carnegie Hall recital in that contest, are alumni of the Curtis Institute of Music. Each spent ten years at the Institute, Mr. Lipkin being graduated in 1947 and Mr. Graffman in 1946.

Reginald Stewart, conductor of the Baltimore Symphony and director of the Peabody Conservatory of Music in Baltimore, who was one of the judges of the Rachmaninoff Fund contest which selected Mr. Lipkin as winner, has offered the 20-year-old pianist his first two professional engagements at the Conservatory, and an appearance with the orchestra, both at dates to be announced.

The Violin, Viola and Violoncello Teachers Guild gave a concert of old music for ancient instruments at the Museum of the City of New York. Those appearing were Eva Heinitz, viola da gamba; Carol Greenfield, harpsichord; Alfred Troemel and Akibo Gusman, violins; Fritz Rikko, viola; Otto Deri, cello.

Louise Jenkins' New York vocal studio will be open all summer.

Mrs. Walter Golde was designated a delegate to the Pacific Regional Conference on UNESCO at San Francisco on May 13, 14 and 15.

The Oberlin College Musical Union, Oberlin, Ohio, presented Mendelssohn's oratorio Elijah on May 2 in Finney Chapel. Daniel Harris of the Oberlin Conservatory faculty directed, and soloists were Bruce Foote, baritone, Lloyd Linder, tenor, Charlotte Bloecher, soprano, Jean Schneck, alto, and June Papworth Schatz, soprano. Leo Holden was at the organ.

Fanny Cleve presented a group of her vocal pupils in an Evening of Music on April 29 at the Studio Club, acting sketches of opera without costumes and scenes, and excerpts from oratorio. Beverly Kalitinsky, soprano, an artist-pupil of Miss Cleve, was soloist last month with the Oak Ridge Symphony, Waldo Cohn, conductor. Anne Katz, contralto, also from the Clive Studio, sang in Town Hall on May 9.

Paul Stoye has announced his retirement in June as head of the piano department of Drake University, Des Moines, Ia.

Stefania Batory took the role of Marguerite in Faust with the Mascagni Opera Guild at Community Center on May 2.

Catherine Phillips, soprano, and Giovanni De Francisci, tenor, artist-pupils of Prof. Sandro Corona, gave a recital at Carnegie Recital Hall on May 1.

BEATRICE DENSON, American soprano and an H. Maurice-Jacquet artist, included a song recital in Copenhagen on her recent European tour.

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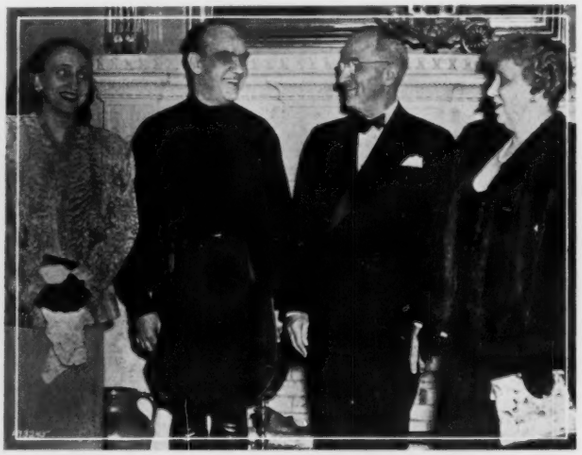

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